Mr. Joseph E. Gold Buite 1301 Finance Building 1428 South Penn Square Philadelphia 2, Pennsylvania

Dear Mr. Gold:

We expect the Feininger momentarily and I am sure that you will be delighted with the frame, as I really went to town on that picture.

Frankly, I do not remember the frame on the first Marin you acquired. I was under the impression it was the same type of frame which Marin has used consistently on the small pictures. If not, can you give me a description, or would it not be just as easy to have it reframed in Philadelphia? Do let me know. I shall also take care of the Shahn.

I have been a little slow in replying, as I took a four days vacation after the Shahn exhibition, which incidentally, broke all records with an attendance of more than ten in ougand.

It was nice seeing you and Mrs. Gold. I hope you had a happy celebration.

My best regards.

Sincerely yours,

EGH : mh

THE MUSEUM OF MODERN ART ITT, WENTY-,

II WEST \$3.4 STREET
TELEPHONE: CIRCLE 5-4900
CABLES: MODERNART, NEW-YORK

February 28, 1955

Mrs. Edith Gregor Halpert Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Even though you have decided against participation in the Bordighera exhibition of American painting, you may be interested to know that the Commercial Office of the Italian Consulate could give us no information on the Centro Internazionale di Arte e di Cultura. They suggested that, if we put our request in writing, they could send our letter to Italy for a full report. If you are interested in doing so, the person to write to is:

> Dr. I. di Marco Assistant Director Commercial Office of the Italian Consulate 551 Fifth Avenue New York, New York.

I am returning herewith the Centro's letter to you.

With best regards,

Sincerely,

Porter A. McCray

Director

Circulating Exhibitions

PAM/rrk enclosure researchers are responsible for obtaining written permission from both actist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Oll my suicous thanks and all my book unishes to some for a road gay, mad, hoothy, Jun 1/ow you

Susa with laws

Trany

Monday

LOS ANGELES 24, CALIFORNIA

Mrs. Edith Halpert The Downtown Galleries 32 East 1st Street New York City, New York

Dear Edith:

I couldn't be more pleased, as I shall try to make clear. I arrive in Boston late Tuesday morning. Shall stop by the Ritz to find you and make my way to the Museum.

Devotedly,

Frederick 5. Wight, Director U.C.L.A. Art Galleries

FSWisf

possible for U.C.L.A. to one it. To doubt this is duite hossless, and I rould like to get your receites just the seme. The Or Telephone is seme. The Or Telephone is the figure of 35500.

Nr. Frederick 8. Within Director Hoads with the core of the soliding for the Art Oalleries why from the coldination of the core of the coldination of the coldination.

Los Angeles 24, California within the coldination.

Dear Fred:

Cincerally towns.

Thank you so much for sending me the San Diego publicity. It sure is a big spread, although the photographs of the responsible parties are much too small and not too hot.

I have been thinking about the Sheeler book considerably and it seems to me that it would be a smart idea to work with some book store in Philadelphia to arrange a window display during the exhibition at the Pennsylvania Academy. Perhaps more of the catalogues can be sold at that time. Perhaps, too, we can sell the silkscreens independently subsequently. To date, plus the three \$25. catalogues you placed, we sold thirty-three, making a total of \$900. Deducting the cost of the silkscreen production, you will have the sum of \$740. toward the purchase of a painting. I feel very optimistic about the results in Fhiladelphia and as soon as the Shahn show is finished and we no longer have to concentrate on his publications, we shall start some more activity on the Sheeler catalogue and silk screen.

While the sum total is not very formidable, it may inspire some of the local collectors to chip in toward a permanent acquisition.

It seems rather out of place to suggest this, but I do
think that you should be the first to see a photograph
of the painting which resulted from the reaction of Sheeler
to the California typography. A photograph is enclosed.
This may give some suggestion of the dramatic design and
conception, but the color is so remarkable, extraordinary,
fabulous and fantastic that I have not dared show the
picture to anyone, (although it was seen by one museum
director when the painting was being photographed and he
immediately said, "Sold"). Fortunately, I had a very good
out by saying that you would have first call on any California picture by Sheeler. While this may sound like hot
sales talk, I mean it sincerely and wish that it were

earchers are responsible for obtaining written persission moth artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

MGH:ni enc.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

THE PENNSYLVANIA STATE UNIVERSITY GENERAL EXTENSION

ALTOONA CENTER ALTOONA, PENNSYLVANIA

February 11, 1955

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Mrs. Halpert:

You may remember that my wife and I visited your gallery on January 24th on behalf of the students Art Gallery at the Altoona Center of Pennsylvania State University.

I was interested particularly in two early Marin's marked, if I am not mistaken, "Sunset, Maine, Off Cape Split", no. 48.15 and 48.10. You said then that you would be glad to ship these two pictures to me so that the selection committee could make a final decision. If you would do this I would greatly appreciate it.

I would like to prevail upon you to ship a few other things within our maximum price range of \$400.00 (four hundred dollars) to provide a fitting background to my recommendation and perhaps (who knows?) to stimulate future purchases. I have not altogether given up on the Ben Shahn "Three Dancers", provided it is still available and thr price were reduced to \$400.00. I might even find an individual buyer for it here.

At any rate we would definitely select something from your gallery; and, from the reactions to my presentations of the evidence, it would seem likely that one of the two Marins would be the choice.

I wish to thank you for your interest and cooperation. My brother tells me I should have mentioned his name to you. He is Edwin Hewitt. I didn't know at the time that you were acquainted. Only his mention of the fact recalled to me that he once rented an apartment in your building. That was before the war, I believe, and too long ago to delight in recalling.

Well, let me know what you can do for us.

Sincerely yours,

Christian B. Hewitt

Mr. John Hay Whitney 630 Fifth Avenue Mew York, New York

Dear Mr. Whitney:

We are organizing a major one-man exhibition of paintings by Kuniyoshi, pertaining to the circus. This will be the central theme of the show and will in a manner serve as a small retrospective exhibition, since there are examples as early as 1925, ending with 1952.

For this exhibition, we are very eager to include the painting in your collection entitled, "Tired Clown", painted in 1946. Practically all the exhibits are being borrowed from collectors and museums.

I sincerely hope that you will cooperate with Mrs. Kuniyoshi and the Gallary by letting us have the painting for the period of February 10 to March 19. Of course we shall pay all the packing and transportation charges and - if the painting is on your insurance policy - we shall pay the pro-rata premium, unless you prefer to have us cover it separately.

I am enclosing a reply card for your convenience.

My very best regards.

Sincerely yours,

EGH : mb

From to publishing attentiation regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is hving, it can be assumed that the information particle.

b actist and purchaser involved. If it cansed after a reasonable search whether an a r is living, it can be assumed that the into ablished 60 years after the date of sale.

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Dear Mrs. Balpert: Zoiet

At the last meeting of the Accessions Committee they unanimously agreed to accept the two prints by Ben Shahn which Miss Ima Hogg had selected.

We are very pleased to have these prints and I am writing Mes Hogg to that effect.

I, too, am sorry that I am not able to see your current exhibition. It must be a great success.

My best wishes to you.

Very sincerely yours,

Lee Malone Director

LM/EV

Mrs. Adelyn D. Breeskin, Director Baltimore Museum of Art Wyman Drive Baltimore 18, Maryland

Dear Mrs. Breeskin:

You must be very pleased with the enthusiastic reception of the Cone Collection Exhibition. I hope that a great deal of money will be raised for the Baltimore Museum.

When I saw you at the opening I did not think that it was appropriate to discuss any problems with you. Therefore, I am writing to ask whether we may borrow Kumiyoshi, "Mr. Ace", for an exhibition which we are planning for the period of February 23 to March 19.

It is always a problem to maintain interest in an artist shortly after he is deceased, because it is so difficult to organize gallery exhibitions when there are no new examples to display. However, we conceived a very interesting idea in connection with Kuniyoshi, by concentrating entirely on his "circus" pictures, which range in date from 1925 until the final painting of his career in 1952.

With very few exceptions, all the paintings are owned by museums and private collectors, and we are very happy that a number have already agreed to lend for this exhibition. Since "Mr. Ace" is, without doubt, one of the peak paintings of his career, we feel that it is imperative to include it in the show, and I sincerely hope that you will cooperate with us by lending the picture for the period mentioned.

I would also like to know whether you have in your possession the color plates, and if so whether you would agree to lend them to us.

Incidentally, since the magazines send their reviewers in weeks ahead, we would like to have the painting by the 10th of February. Of course we shall take care of the transportation expense and the pro-rata insurance.

Mrs. Kuniyoshi and I look forward to an affirmative answer.

My best regards.

Sincerely yours,

EGH : mb

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be trablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information asy be published 50 years after the date of sale.

Mr. Lawrence Fleischmann 19480 Burlington Drive Detroit, Michigan

Dear Larry:

Once again I am placed in the embarrassing position of writing you about money.

The attorney for the Marin estate called me lest month and again this month indignantly complaining about the fact that no checks had been received, and again calling my attention to the fact that there is this enormous balance of \$20,200.50. He demands a bulk payment of an appreciable sum.

Since Time Magazine is working on a large feature in connection with the opening of the Karin exhibition at the Boston Museum of Fine Arts on March 1, I am particularly nervous about the attorney's reaction and hope that you will do something immediately before he suggests that I recall the pictures.

Please be a good guy and attend to this matter which has disturbed me very greatly for quite a long time.

I am sorry that you have missed the Shahn exhibition. It has broken all attendance records for all time and we are collectively on the verge of collapse, but are very happy that the boy has made good in a big way.

Sincerely yours,

EGH : mi

real to published substantial regarding reason transactions, becareful artist and purchaser involved. If it cannot be extantished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of safe.

4 Bray

February 15, 1955

Dr. Paul A. McChee, Dean Division of General Education New York University Washington Square New York 3, New York

Dear Dr. McGhee:

I hope you will not consider this a sample of my functioning.

The unprecedented attendance during the Den Shehn exhibition which lasted until last Saturday, made it impossible for me to attend to eny other matters, no matter how urgent.

I explained my feelings about the New York City Center gallery during our telephone conversation and also was very emphatic about the need for such an institution on a larger scale. The situation in New York is really getting out of hand with all scrts of racketering respent at present. Since the few reliable, well-established galleries cannot under any circumstances take care of the avalanche of artists, not only those residing in New York but in practically every other state in the union, artists are obliged to pay exorbitant rentals, exaggerated charges for advertising, printing, publicity releases and opening parties. They have no alternative and unless they are members of Artiste Equity, have no guidance, and many sad experiences have been reported.

I am enclosing a photostat of an article which appeared in a recent New York paper. This too is a very unfortunate racket, backed by television and radio programs. The young artists are obliged to paint quantities of one desirable subject and psychologically they cannot develop properly under these conditions.

I have two constructive suggestions to make, but it would be preferable to talk about these, rather than get them down in lengthy, written reports. Immediately after I return from a short vacation to recuperate from the Shahn exhibition, I shall be available on call whenever you have time or desire to discuss this important matter. I am leaving Wednesday and will be back Monday morning, the 21st.

Sincerely yours,

EGH:mh



VIRGINIA MUSEUM OF FINE ART SOULEVARD AND SHOVE AVE. RICHMOND, 30

February 1, 1955

Mrs. Edith Gregor Halpert, Director. The Downtown Gallery, 32 Bast 51st Street, New York 22, New York.

Dear Mrs. Halpert:

I was in town last week and intended coming in to see you: however. I was waiting to receive a perspective drawing of our Member's Garden so that we might confer about the scale of the piece desired from Mr. Zorach.

As the perspective drawing did not reach me while I was in New York, I suggested that Mr. Cheek, who is there now for a few days, get in touch with you if possible. If he is not able to call you before February 4th, we shall leave the matter entirely up to you and Mr. Zorach, and I know that you will make a fine selection for us.

When the check list with sales prices is in our hands, we shall ask Budworth to collect the sculpture for shipment - probably the week of February 15th.

With best wishes.

(Mrs.) Muriel B. Christison,

Uleviel B. Christing

Associate Director.

MBC/mbh

Aniversity of Arizona

OFFICE OF THE PRESIDENT TUCSON 25, ARIZONA

February 5, 1955

Dear Miss Halpert:

I thank you for your letter of February 2, in which you state that you have sent, at the request of Mr. Edward J. Gallagher, Jr., a small painting by John Marin to be included in the gift collection in memory of Edward J. Gallagher, III, here at the University of Arizona.

I sent to Mr. A. S. Andersen, Head of the Art Department, the receipt which you enclosed, and he will execute it and send it back to you.

I thank you for your attention to this matter.

Sincerely yours,

Richard A. Harvill

President

Miss Edith G. Helpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York Pebruary 21, 1955

Mr. Charles Nagel, Director The Brooklyn Maseum Hastern Parkway Brooklyn 38, N. Y.

Dear Charles:

Pollowing our telephone conversation on Saturday, I am sending you a copy of Jack Baur's booklet, A B C for Cellectors of American Contemporary Art, distributed by the American Federation of Arts. I feel that the book is not only worthy in its purpose and very readable, but, on a more material level, a source of income for museum sales desks. The Whitney Museum has sold about 1500 copies over our counter in the last three months, with a profit of fifteen cents a copy.

I am asking Mrs. Ann Drevet of the American Federation of Arts to send you further details.

With all good wishes,

Sincerely yours,

Associate Director

LG:PN Enclosure.

CC: Mrs. Edith G. Halpert

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W673/60

TIBER PRESS

1459 THIRD AVENUE

NEW YORK 28, N.Y.

LEHIGH 5 - 4270

silk screen artists - originals and fine reproductions

February 14, 1955

Mr. Stanley Marcus Reiman-Marcus Dellas 1, Texas

Dear Mr. Marcus:

Edith Halpert asked as to look at the Shehn Credo and send you an estimate for silk acreen reproduction of it as a Christmas card.

Shahn's technique in this work is highly suitable for this type of reproduction. All the differences - from the washes to the thick, dry, luminous applications of color - can be deposited on the paper only by the silk screen method.

Our price for the reproduction, tipped onto a double fold card with your message printed inside, etc., plus matching envelope for one thousand copies is \$450.00, for five hundred copies is \$315.00

I would recommend a size of about 6x9 inches, unless you want to make the picture count more. The Christmas card of the Tiber Press last year was 9x12. The cost of reproduction is the same in this size as well, but there would be a very slight additional charge to cover paper costs. Another idea might be to mail the copy in a tube, as a scroll.

We have done quite a number of handsome cards for Christmas. The Downtown Gallery's cards these last two years were made by us, as well as cards for the Providence Museum and the Museum of Modern Art. We also send a line of commercial cards out into the world, and last year your store had our book. The Girl In The Abstract Bed* is a portfolio I sent you some months back.

The idea of reproducing the Shahn is very appealing to us. While it is not a simple job, the time spent in working at it would be so rewarding in itself that our estimate is proportionately lower. I don't mean that our price is inexpensive for a Christmas card, but it is inexpensive for one as complicated and with as many colors as this, all printed by hand.

Sincerely yours.

TIBER PRESS

HM/fr cc Edith Halpert

Richard Miller

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BORIS MIRSKI



ETCHINGS PAINTINBS WATER COLORS FINE FRAMING

DIL PAINTINGS RESTURED

NEWBURY STREET - BOSTON 16 COMMONWEALTH 6-5894

February 9, 1955

Dear Edith,

Here is the photograph of the Bloom painting that you requested. As we mentioned in our phone conversation, the picture is \$3000.00 and \$2000.00 net to our friend. Boston Truck picked it up today for the Whitney show along with Gersten's Kuniyeshi for you. The Bloom will be at the Whitney in a few days and as it new stands you're on your ewa.

In the next few days all the old weathervanes will be on the way to you and as soon as I hear from you I shall be glad to come along to help out in whatever way I can.

With all my best.

As always,

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission comboth artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or orchaser is living, it can be assumed that the information say be published 60 years after the date of sale.

Clero. Eliet Haapart

John Jacks

John Jac

MERRINADE - CAWARA

MILWAUKEE ART INSTITUTE . 758-772 NORTH JEFFERSON STREET . MILWAUKEE 2, WISCONSI

February 22, 1955

Mrs. Edith G. Halpert THE DOWNTOWN GALLERY 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

Mrs. Zadok has just be in with the letter notifying her that the painting OFF CAPE SPLIT is not available.

We now write to ask for the correct address of Mr. Stanley Wolf of New York, who owns the painting RAPPAT RAPPAPORT'S. Thank you!

Sincerely,

MILWAUKEE ART LASTATUTE

Exhibition Assistant

nđ.

Miles Johnson



February 16, 1955

Mrs. Edith G. Halpert, Director THE DOWNTOWN GALLERY 32 East 51st Street New York 22, N. Y.

Dear Mrs. Halpert:

We have your letter of February 15th and do appreciate your willingness to assist us in organizing our American Art exhibition.

We are very much aware that certain paintings which you are willing to lend might be sold before our exhibition opens; this risk, however, we are prepared to take. Therefore, it would be a great favor to us and the Exhibition Committee to have the photographs at this time so that the Committee may study them in laying the plans for the exhibition.

Further, Mrs. Zadok wishes me to tell you that a letter from Marin discloses the fact that he cannot let us have the watercolor OFF CAPE SPLIT. She now asks if you would be kind enough to substitute another watercolor of like quality and like nature.

Again please know how grateful we are for your cooperation and with good wishes,

ad

Mr. Jerome Zipkin Beverly Hills Hotel Beverly Hills, California

Dear Jerry:

Forgive me for having overlooked the letter. This place has been such a med house throughout the Shahn exhibit-ton that I was completely out of this world.

The letter was sent to Ludington today, together with a note to Mrs. Als Story, the Director of the Santa Barbara Museum, suggesting that — in the event Ludington is not at home — she could arrange to have you see the house in his absence. Do call on her at the museum as a courtesy.

And have fun. And make notes of your reactions as I shall eagerly await your report of the visit to indington's house.

Affectionately

TIME TO

Mr. Henry P. Roseiter, Acting Director Museum of Fine Arts Boston 15, Massachusetts

Dear Mr. Rossiter:

Although I showed your letter to Karolik and gave him a tremendous sales talk in connection with the "Connecticut Eagle", he was admant in his decision against it. Thus, very reluctantly, I sold it to another collector with whom he dired the following evening. As a matter of fact, he was delighted that she had acquired it. However, I am still holding on to the Church Rooster which I have not shown to anyone. Perhaps when M.K. returns to New York in the middle of February my cajoling will be more effective. Meanwhile, I am sending you photographs of all the objects under consideration.

I want to take this occasion to thank you for the superb work done on the watercolors which have been returned to me. If your restorer will send me a bill, I shall take care of it promptly.

Of course I am terribly unhappy about the drawing, as it has always been one of the favorite folk art pictures in my possession, and all these years have refused to sell it to any museum or collector because of this very special, personal attachment. However, I am philosophical enough to accept such tragedies. Is it completely ruined or can any of it be saved?

In any event, I am extremely grateful to you for all your help.

Sincerely yours,

KGH: min

cocarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. James B. Warring 3736 South Patterson Boulevard Dayton 9, Ohio

Dear Mr. Warring:

I want to thank you for your letter of February 2, in which you suggest that the Sheeler Betrospective Exhibition might come to the Dayton Art Institute this summer.

I believe that this is quite feasible. It simply hinges on the propriety of asking for an extension of the loans, and at that time of year it should not be too much of an imposition. There will be some refusals, but these can undoubtedly be made good with substitutions from the Downtown Gallery if need be.

In any case, I want to thank you for your interest, and I am more than delighted to do snything I can for a friend of Musya and Charles.

With all best wishes.

Sincerely,

Frederick S. Wight Director of the Art Galleries

FSW: dd

esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be exablished after a reasonable search whether an urise or corchaser is living, it can be assumed that the information pay be published 60 years after the date of sale.

Mrs. Frank J. Everts P.O. Box 1183 Lancaster, Pennsylvania

Dear Mrs. Evertet

The name of the framer is Julius Lowy and the address is 52 East 57 Street.

No. I have not seen the booklet referred to in your letter and would be most appreciative if you could send one to me.

The McBride sale was a very exciting event and we were very pleased to see that it was very successful.

Sincerely yours,

EGH : mh

rearchers are responsible for obtaining written permission on both ertist and purchaser involved. If it cannot be abbahed after a reasonable search whether an artist or rehaser is living, it can be assumed that the information by be published 60 years after the date of sale.

Prior to publishing information regarding sales transaction researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Pedruary 3, 1955

Dear Hrs. Halperts

I am indeed pleased to send you with this letter the fluctuat's formal receipt for the Stuart Devis Salt Shaker which you have so generously given the Sascum. It is certainly one of his best early pictures and although you will keep it in your home during your lifetime it is, nevertheless, good to know that it will one day come to the Sascum's walls.

On behalf of the Trustees may I express to you my warment thanks for this support and interest in the Theseum.

Sincerely,

James Throll Soby, Chairman Committee on the Museum Collections

Mrs. Edith Gregor Halpert 32 Bast 51 Street New York 22, New York

JTT:bj

Mrs. William F. Weaver, Jr. Westaways Skippack Pike, Blue Bell Pennsylvania

Dear Mrs. Weavers

After writing to the Magazine directly and to a number of book shops, we have finally succeeded in obtaining a copy of the December, 1961, issue. I am now enclosing the clipping, which includes a reproduction of your painting. You may find it interesting to see the comparison made of the two pictures representing thirty years of time between them and suggesting the consistency of "seeing".

No doubt you will receive an announcement from the Boston Museum of Fine Arts. I do wish that you and Mr. Weaver could see the exhibition which includes your painting. It provides to be one of the great events, as it provides a complete record of our number one artists development over a period of half a century. Perhaps I shall see you at the opening. If not, I do hope you will come by when you are in New York to say hello.

Sincerely yours,

ECH: mh

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ART IN AMERICA

AN ILLUSTRATED ART MAGAZINE
Published February, May, October, December
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(CONTRACT ON REVERSE SIDE)

Mr. Frederick S. Wight, Director Art Galleries University of California Los Angeles 24, California

Dear Fred:

The Shahn exhibition really knocked me for a loop and I had to get away last week for a rest, and joined all the other old ladies in Atlantic City.

There I had the opportunity of reading the galley proofs at leisure. All I can say is that the Marin catalogue as a whole, will prove to be one of the great documents of its kind. Your foreword is truly magnificent. I read sections aloud to some people who know very little about art and their spontaneous response was, "Mow beautifully this man writes". That is enough for you. The Williams and Phillips "appreciations" were also quite special and I enjoyed Helm and Norman immensely.

All in all I congratulate you on a magnificent job from every point of view, and am very proud to know you.

Cincerely yours,

EGH:mb

ior to publishing colormation regarding sales transactions, searchets are responsible for obtaining written permission am both ertist and pattchaser involved. If it cannot be labilished after a reasonable search whether an artist or unhance is living, it can be assumed that the information may be published 60 years after the date of sale.

NEW YORK CITY CENTER GALLERY CITY CENTER OF MUSIC & DRAMA 131 WEST 55 ST., NEW YORK 19 NY

Ruth Yates, Director

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written partnission from both artist and purchaser involved. If it connot be established after a reasonable scarch whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 2, 1955

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51st Street New York, New York

Dear Edith:

I enjoyed our lunch together in New York. You are one of the people I truly look forward to seeing on my visits.

I have located the full information on the book. It is as follows:

HOW TO MAKE A LIVING AS A PAINTER
written by Kenneth Harris
published by Watson-Guptill Publications, Inc.
24 West 40th Street
New York 18, New York

You might find it enjoyable.

With the warmest of personal regards.

Fondly,

2629 South Dearborn Street Chicago 16, Illinois Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both strict and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Wynn Powers The American Federation of Arts 1083 Fifth Avenue New York 28, New York

Dear Mrs. Powers:

No doubt you have received all the information regarding the distribution of the "ABC for Collectors of American Contemporary Art".

However, I may just as well repeat the information regarding the sales. The printer cannot accept any orders for less than ten copies, and these must be at 25¢ apiece. Over that amount and up to 900 they are priced at 10¢. Orders of 1000 and over are at 8¢ a copy. All of this is f.o.b. New York.

I think it might be advisable to mimeograph a card which can be sent directly to those requesting individual copies explaining the situation.

Sincerely yours,

EGH:mh

esparchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot he established after a reasonable search whether an artist or mechaser is living, it can be assumed that the information hay be published 60 years after the date of sale.

If you concur, this office will be in touch with you about all the details involved. In the meantime, in order to facilitate the selection, we would be very obliged to you if you would call our Miss Cogswell at the number indicated on the letterhead so that we may learn your reaction to this request, and act accordingly.

As a circulating agency, we are most aware of the increasing scarcity of loan material and of all the difficulties that cellsoters and dealers must face in aiding a venture of this type. On the other hand, I believe that no one is questioning the desirability of having American art well represented in major international undertakings, such as the one referred to, and we therefore hope that you will give our request favorable consideration.

Yours very sincerely,

A com. 1. 8 cts.

Thomas M. Messer Director of Exhibitions The ArtrInstitute of Chicago Chicago 3, Illinois

Attention: Mr. Lloyd W. Brown

Gentlemen!

In reply to your letter of the twenty-first relative to a bill for \$4.80 due the Art Institue for photographs which were made for us last July, please note the following: ---

Amount --- \$4.80

Paid ---- July 24, 1954 -- Check #19341

Indorsed on back:

The Northern Trust Company
Chicago, Ill. or order
General Fund Account
The Art Institute of Chicago

We trust that the above particulars will enable you to trace the account it through the endorsement.

Perhaps this will also help. On the back of the check in the upper right hand corner written in pencil is the following:

VC - Supt.

Very truly,

Adele B. Rosenstein Bookkeeper Downtown Gallery researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Thomas Messer, Director American Federation of Arts 1085 Fifth Avenue New York 28, New York

Dear Mr. Messer!

At the recommendation of the Foundation Trustees, I emendosing a check for the amount of \$250. This sum is to be applied to furthering the survey of American museums, which you have been conducting under a previous grant from this corporation.

With the record-breaking attendance for the Shahn show. I have not had an opportunity to write you further about the "ABC" plans. No doubt Elizabeth Navas has discussed the matter with you. Perhaps she has also mentioned that we will be very happy to assign Kiss Mary Helm - one of our employees - to the task of checking your mailing list against the Art Annual and address all the museums which have not been diroularized in connection with the "ABC for Collectors of American Art". There are quite a few institutions presumably not members of the American Federation who, however, would be interested in selling this pamphlet. Miss Helm could also take care of the letter of follow-up to the institutions who have not ordered the copies for sale. In addition to this list, all the commercial galleries in New York and elsewhere should be circularized as well.

If there is anything we can do to be of service, please let me know.

Bincerely yours,

EGH:mh ens. so: Mr. David Solinger searchers are responsible for obtaining written permission searchers are responsible for obtaining written permission om both artist and purphaser involved. If it cannot be tablished after a reasonable search whether an artist or archaeser is living, it can be assumed that the information are because of the data of sale.

Weylin

Fehrang The 14- 55

Deas Lis

Lucy de llars Which was

you quoted to me

orer the phone as first instead

With beaung Thanks Incere q

Marta P.S. de fautamente

Mr. Richard Hervill , President University of Arizona Tuscon, Arizona

Dear Mr. Harvill:

A small painting by John Marin has just been shipped to you at the request of Mr. Edward J. Gallagher, Jr.

This is to be added to his gift collection in the name of Edward J. Gallagher, III.

Will you be good enough to have your registrar return the enclosed receipt for our records.

Thank you.

Sincerely yours,

ECH:mh enc. ec: Mr. Edward J. Cellagher, Jr.

carchers are responsible for obtaining written permission m both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

702 NORTH LA CIENEGA LOS ANGELES 46 CALIFORNIA WALNUT 7006

February 10, 195:

Mr. Larry Allin The Downtown Gallery 32 East 51st St., New York, N.Y.

Dear Mr. Allin,

A couple of days ago I received the Shahn "Alphabet of Creation." Instead of copy # 35, however, I received one of the copies without a drawing in it at all. If you will check the invoice you will find that I ordered and paid for #35. I am certain that this is just a shipping room slip-up and that you will correct it as soon as possible. By the way, please ship it parcel post (book rate, insured) as the Express charge was \$1.87. Let me have you r instructions as to the copy of the book I now have.

I would also greatly appreciate it if you would let me know when I may expect to receive the Ben Shahn prints and drawings that we will handle out here. I am very anxious to receive them. Mrs. Halpert also promised to send out the two large panel paintings by Shahn. Please be sure to send those out via one of the truck lines (Transcon, Denver-Chicago). Also, please do not put any insurance valuation on them, but instead notify us of the value and date of shipment and we will carry out own insurance from this end.

It was very nice meeting you on my trip to New York a few weeks ago and I look forward to seeing you again.

Sincerely yours,

Prior to publishing information regarding sales transactes researchers are responsible for obtaining written permit from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist purchaser is living, it can be assumed that the informations where muhilished 60 years after the date of sale.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, Prosident CHARLES H. WORCESTER, Honorary President HOMER J. LIVINGSTON, Treasurer
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DANIEL CATTON RICH, Director CHARLES FABENS KELLEY, Attistant Director CHARLES BUTLER, Bustness Manager LLOYD W. BROWN, Secretary

CHICAGO 8 ILLINOIS TELEPHONE CENTRAL 6-7080

February 21, 1955

Downtown Gallery 32 East 51 Street New York 22, New York

Attention: L. A. Allen, Secretary

Gentlemen:

Thank you for your letter of February 16, 1955, with reference to the bill for \$4.80 which is outstanding on our books.

Our records show the following bills have been paid by you:

September 22, 1954 Paid October 1, 1954	\$ 3.67
November 10, 1954 Paid November 22, 1954	5.91
December 20, 1954 Paid December 28, 1954	30.58

In other words, you have paid all of the charges for packing and shipping the paintings which were sent to you on loan; but we cannot find any record of your having paid for the photographs of the paintings which were made for you at your request last July.

If you have the cancelled check for \$4.80, will you please check the endorsement on the back of it and send me particulars. Possibly the check went to the wrong department at the Art Institute; and, if so, I may be able to trace it through the endorsement.

Very truly yours,

oyd W. 1

Lloyd W. Brown Secretary

LWB:pac

Mr. Selden Rodman Valley Road Oakland, New Jersey

Dear Mr. Rodman:

As soon as the photographer delivers the prints, I shall send you the three photographs you requested. Ben did tell me about the book and is delighted with it. I look forward to seeing it.

The Japanese idea is very exciting, and I am sure that additional color plates may be obtained.

"The Red Stairway", dated 1944, was reproduced in color in Time Magazine on June 28, 1954, and an electro may be obtained from the magazine if you write directly. This is the latest of the many color reproductions. The other painting, "Second Allegory", dated 1952, now in the collection of the University of Illinois, was reproduced in that institutions catalogue, January, 1953. I am sure the plates are in the University's possession and I would suggest that you write for the plates or electros.

If there is any other information I can supply, I shall be very glad to do so.

Sincerely yours.

ECH:mb

Frot to published 50 years after the date of sale.

MRS. JOHN ROOD . 1650 DUPONT AVENUE SOUTH . MINNEAPOLIS 5 1/ MINNESOTA

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Dear Mrs. Ralpert:

Under separate cover I am sending you a copy of a new book on art which was recently published in Japan. The book is the tenth in a series of books devoted to a survey of world art. This volume, No. 10, illustrates the work of certain centemperary masters, and centains reproductions of paintings by Kuniyoshi and Shahn.

You may have this book already, but if not I believe you will be interested in seeing it.

While on the subject of Euniyeshi: Jean and I are still very interested in a good small one. Do you believe we might be able to get one some day for less than the \$950 yeu quoted on "I Wear a Mask"? Or should we expect this price to now represent his paintings of this size and quality.

Jean joins in sending our very best regards.

Sincerely yours,

Jehn C. Benman 9 Hashibache Nakane-ku Tokyo, Japan esearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be indablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information hay be published 60 years after the date of sale.

February 4, 1955

Mr. Joseph Geraten Highland Terrace Brockton, Massachusetts

Dear Joe:

I believe I told you that we were planning a Kuniyoshi exhibition. The plans are now set and the dates are from February 23 to March 19. The entire show will revolve about the theme of the circus, and we are borrowing the majority of the paintings from collectors and museums.

Naturally, "Circus Ball Rider" is a must and I hope that you will let us have it for the t period or longer. As a matter of fact, because the magazine reviewers work very far in advance, we should like to have the picture here at the earliest possible opportunity. If you have it covered with your insurance, please retain it on your policy and we shall pay the pro-rate premium. If not, let us know, and we will insure it here. Furthermore, in order to save the crating expense, can you send it to us via the Boston Trucking Company, which handles a good deal of work for us between Boston and New York.

Perhaps your picture at the gallery will tempt you to pay us a visit. It has been a long time and I hope too that Isabel will accompany you for several days so that we can have a good evening together.

My very best regards.

Sincerely yours,

EGH : mh

Mr. Hubert Crehan 134 West 23 Street New York, New York

Dear Mr. Crehen:

I was rather surprised to learn that you have severed your connection with the Art Digest, but can readily understand your desire to concentrate on book publication instead.

About a year ago I gave my word to a writer that all of my notes and material in connection with the twenty-nine years of gallery operation would be turned over to him when I am ready to devote sufficient time to the project. Indeed there is a very interesting story to tell about the development in the art world during that period of time incorporating the increase in number of galleries, the general attendance, art purchases, etc., as well as the change in accent relating to styles, isms, etc.

If I can extricate myself from my previous promise I shall be very glad to give you the material. On the other hand, if there is any-uning I can do to be of service, please do not hesitate to call on me.

Sincerely yours,

EGH: mb

sourchers are responsible for obtaining Written permission om both artist and purchaser involved. If it cannot be dablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information asy be published 60 years after the date of safe.

February 23, 1955

Mr. Rudolph Elie Morning Boston Herald Boston, Massachusetts

Dear Mr. Zlie:

Evidentally, in your column referring to the booklet, "ABC for Jollectors of American Art", you indicated that the booklets were available without charge and we have received hundreds of communications from New England.

Since we cannot supply these free, would you be good enough to make a correction in the Boston Herald, referring all inquiries to the Institute of Contemporary Art where the pamphlets are for sale at 25¢.

Thank you for your cooperation.

Sincerely yours,

co: Mr. Diggory Yenn

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written pernussion from both artist and purchaser involved. If it cannot be established after a reasonable search whether an urtist or nurchaser is hving, it can be assumed that the information may be published 60 years after the date of sale.

February 7, 1955

Mrs. Edith G. Halpert c/o Downtown Galleries East 51st Street New York, N. Y.

My dear Mrs. Halpert:

I enjoyed my hurried visit to your galleries and my hasty selection of several items.

I have not received your list, which you were to mail me, perhaps I did not give you my address.

Instead of asking you to send all of the pieces on approval, I think I will leave out the New York Eagle of copper, \$400.00, and the Massachusetts Soaring Eagle at \$600.00. That leaves, according to my memo, the Maine horse, Rhode Island cock, statue of Columbia, a small horse, and the Connecticut Spread Eagle (5'), with General Jackson on horseback.

I am wondering how would be the best way to ship such a heavy piece as Columbia. Could it not come by freight? I am afraid Express would be extremely expensive.

I would love to have the Connecticut Spread Eagle at your early convenience, as I might wish to lend it to the Contemporary Arts for their show, and I would love to have the cock to use on my garden wall.

May I hear from you at your early convenience.

Sincerely yours,

(Miss) I. Hogg

rior to publishing information regarding sales transactions, one archers are responsible for obtaining written permission comboth artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchance is living, it can be assumed that the information asy be published 60 years after the date of sale.

Terame R. Ziphin this shalm book to 65 aslivered to - Ted Saudes 25 Sultan Placs South 16 th. ou tsburary

Mr. Boris Mirski Boris Mirski Gallery 166 Newbury Street Boston, Massachusetts

Dear Boris:

I finally managed to see the Hyman Bloom. This painting is very handsome indeed, but to be perfectly frank, it is not one of my top favorites. However, I shall consider this a commercial venture since I do not plan to keep it for myself.

I do not know how long the exhibition will travel, but shall send you \$1000 on account with the idea of sending the balance as soon as Ralph Coburn needs the money. As I mentioned during your visit, when the picture is sold I will split the difference between the cost and the selling price. I doubt whether I can get \$3500, but shall try to top \$3000.

By the way, will you send me your expense account for your Sunday trip. Unfortunately the Crylon does not seal the Sal America thoroughly on the present surface. Thus, we shell try again. Unfortunately too, the Jenses thing did not work out.

It was wonderful seeing you and I shall write when I return from my vacation.

Sincerely yours

PER A

Mr. Lee Malone, Director Houston Museum of Fine Arts Main and Montrose Blvds. Houston, Texas

Dear Lee:

When Kies Hogg was here neveral days ago, she asked that we send to you two prints by Ben Shahn, which she had selected. She mentioned that she would like to present these to the Museum, but would want your approval and acceptance before we bill her.

I am sorry that you cannot see the current exhibition, which is breaking all ettendance records in an art gallery. The show is really stupendous and we are very proud of our boy.

when are you coming north to see how the other half lives? I look forward to a visit from you.

Sincerely yours,

EGH:mh

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information say be published 60 years after the date of sale.

Pebruary 16, 1955

Mr. H. Harvard Arnason, Director Walker Art Center 1710 Lyndale Avenue South Minnespolis 5, Minnesota

Dear Harveyt

Since our conversation a couple of weeks ago about the possibility of a Stuart Davis exhibition, I have talked several times to Edith Halpert, and I think the following information might be of help to you.

Since 1945, the year of the Museum of Modern Art retrospective, Davis has painted thirteen good-sized cils, some quite large; about twelve small cils; and about four gousches. In addition, there are a number of studies for the Drake University mural, including three good-sized sketches in cil. Mrs. Halpert is planning to exhibit the studies for this mural next fall, but of course not the mural itself. The mural is 8 feet high by 30 feet wide, in three sections, on canvas on stretchers. Mrs. Halpert has talked to Stuart Davis, and will talk to Saarinen, about the possibility of mounting the mural at Drake University in such a way that it will not be permanently fixed to the wall, but can be removed for exhibition elsewhere.

It happens that the mural would fit extremely well into our second or third floor galleries. We could move the center partition which faces one on coming into the first large gallery, and open up a space about 48 feet deep and 36 feet wide, the latter dimension being the width of the wall facing the door. This would give the mural a very effective setting.

All of us here are very keen about the exhibition, and we hope that it will go through as planned. I understand that you would stress the work since 1945. In view of both the quality and the quantity of this recent work, it seems as if the exhibition might be made up almost entirely of works since 1945.

Incidentally, the mural in the Men's Room at the Radio City Music Hall is fixed permanently to the well and it would require

February 8, 1955

good deal of the borrowing; meanwhile, let me know if Mr. Warring's suggestion can be brought into your plans.

With all best wishes.

Most sincerely,

Frederick S. Wight Director of the Art Galleries

FEW| dd Enclosure

P. S. I take it you have a catalogue, but I enclose a copy to give you a listing of the works.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of safe.

Senora Marta de Santamarino The Weylin 54 Street and Madison Avenus New York 22, New York

Dear Senora Bantamarino:

Thank you for your check.

No doubt I confused you by stating 20% which is easily interpreted as \$20. The customary amount is 20% of the purchase price, or in this instance it would be \$40. as the down payment, but you may send the other check at your convenience.

I hope you are enjoying the drawing.

Sincerely yours,

EOH: mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be catablished after a resonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

if you just drop him a note and say that the University has made the commitment and that the payment directly to the University means a tax deduction, he will come through promptly.

itredter of the transfer of the first and notes as noted as not the first of the fi

Sincerely yours, transfirm this , to selegue sol

Dear Fred:

EOH : mh

I have your correspondence is connection with the Sheeler exityition for the Dayton Art Thatifure and shall let you and Miss Seaver orke the dacision in this connection.

Frankly, it is of little concernance to Checker to have an axistions of several from all the place. From the place of the place. Surpling is nerseasely interested and ha is very friendly with the Sheelers and came on exposite of his very, but I doubt whather the rest of the form is really interested in any kind of art, from all I have nearly interested in any kind of art, from all I have nearly in the cast. Sowever, I may be arong, and a say on shoot and do whatevery you think beat.

E am delighted Eist Thurs game corps; and bought 600 estappaces. If you run chart, we have about 80 ontologues to coare.

Although I do see the Chilling' occasion dly, so is a mighty theiturn person and never cays onything beyond absolute noceasity, except than talking educate cooliis a cooliio of ature. I chall keep my our to the ground and ahall keep you nowised.

I omlied Foleca ond the plates are buing sent to per via ir express today. He also provided (he meaning Eldridge) to check with Hill have requeding his plate which, sa I wrote you previously, is being made in Morestor entirely under Mill's supervision. Is think it would be adviable for you to wire him at rectly as he is not bery keen what female supervision.

John harin, Jr., east you a check today and hereto I think it would be best if you wrote to Flateohmann directly. His address is: Lowence Flateohmann, 19480 Survington brive. Detroit, Michigan. I called him twice previously to get the painting anipped to Poston and at this stage he is too annoyed atth me for hawling hell out of him in consction with the delay to do anythink further. However, I think

CAROLINA ART ASSOCIATION GIBBES ART GALLERY CHARLESTON 5, 5, C.

February 17, 1955

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st St. New York 22, N. Y.

Dear Mrs. Halpert:

I am sending separately clippings, photographs, and the catalogue of the exhibition of the work of Georgia O'Keeffe. If there are more press notices, I will send you the clippings later. If you would like to have more catalogues, please let me know. Your photographs will be returned to you shortly. The newspaper still has some of them.

The importance of this exhibition to Charleston is admitted everywhere. The local painters are quite excited at seeing Miss O'Keeffe's work. This is the time of year when there are many visitors in Charleston, and we feel that the influence of this exhibition will undoubtedly exceed the limits of this locality.

Thank you so much for your co-operation in this exhibition, and please thank Mr. Marin also for his helpfulness to Miss Pollitzer and to me the day I was at your gallery.

Sincerely,

Tollar. A. m. Cormera

Helen G. McCormack, Director Gibbes Art Gallery

K/f

Mr. Eero Saarinen Bloomfield Hills, Michigan

Dear Mr. Baarinen:

Two major museums are planning an exhibition of paintings by Stuart Davis to be held in 1956 or in 1957. This will include paintings produced since the retrospective exhibition at the Museum of Modern Art in 1945. Both institutions spoke with enthusiasm about the idea of including the murals and the sketches at that time, but I suggested that they communicate with you when the plans for the exhibition are more defined. Meanwhile. I am writing to ascertain (with Stuart's permission) whether it would be possible to retain the stretchers on the three paintings and install them in that manner or mount the three canvages onlight weight panels, which in turn can be attached to the wall - all this in preference to the direct application of the canvas to the walle. This will make removal of the panels feasible if and when you wish to have them exhibited after the installation. am sending this on to you merely as a thought, and would like to have your reaction to the idea.

Incidentally, if you are through with the color slides, would you be good enough to return them. We can arrange to have copies made for you subsequently if you need them.

My best regards to you and Aline.

Sincerely yours,

EGH:mh

esearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an urtist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert - Page 2

February 8, 1955

P.S. A separate matter; so I put it on a separate sheet. I have wondered on occasion if you have any inkling as to Duncan Phillips' long-range plans. I realize that he is interested in writing as such, and it has crossed my mind that he might be concerned with a serious publication program such as the Whitney's or the Modern's. This would of course mean that the person who concerned himself with it had sufficient leisure to write, which the scale of the institution, as a museum, might provide.

I dare say this is not an original thought of mine, but I have thought of it, as I have found my own writing sympathetic to him, and indeed what he has done with his collection is very sympathetic to me.

Yours.

FSW:da

TEL. BOWLESS SHEET W-8-85

H. HENTZ & CO.

HEN YORK COTTON EXCHANGE BUILDING
HANGVER SQUARE
NEW YORK 4, N. Y.

CHICAGO OFFICE 120 SO, LA SALCE STREET TEL RANDOLPH 6-8240

February 23, 1955

CAME ADDRESS: HENTE, N. 1

AMERICAN STREET, SANS

Miss Edith G. Halpert c/o The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Miss Halpert:

Enclosed find check for the silk screen which arrived Monday.

I think we will let the watercolor go for the present.

Very cordially yours,

Robert Pollak

Miss Annette L. Michler
The American Federation of Arts
1083 Fifth Avenue
New York 28, New York

Dear HissMichler:

I shall ask Miss Helm to telephone you to arrange a time convenient for both, However, there seems to be some misunderstanding. The plan was to concentrate her time in connection with ABC - the follow-up to the institutions which had not answered the first mailing, and to check against the American Annual for any institutions which are not on the Federation mailing list as members. We decided that a good many museums and galleries may not be on your list.

She was also to address the commercial galleries, as many of these would undoubtedly be interested in selling the pamphlet. I should also like to make sure that Artists Equity has been advised that they are available.

In connection with the Survey of Contemporary American Art, the Foundation sent an additional check for continuing the project.

Sincerely yours,

EGH:mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist of purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Robert Cross Associate Director Art Gallery and Museum Stanford University Stanford, California

Dear Mrs. Cross:

We shall be glad to let you have two drawings by Georgia O'Keeffe and by William Zorach. However, in the case of Stuart Davis and Charles Sheeler, we would suggest that you communicate with the following, as we have no drawings in our possession.

Charles Sheeler: Santa Barbara Museum Whitney Museum Mr. William Lane, Standard Fyroxolcid Corp., Leominster, Massachusetts

Stuart Davis has made no black and white drawings for a good many years, but there are excellent examples of an earlier period in the collection of the Fogg Museum and in the collection of Mr. A. E. Emil, 60 Sutton Place South, New York 22, N.Y. The titles of the O'Keeffe's and Zorach's are enclosed.

Sincerely yours,

EGH:mh

searchers are responsible for obtaining written permission on both artist and purchases involved. If it cannot be tablished after a reasonable search whether an artist or prefesser is living, it can be assumed that the information are be applied for years after the date of sale.

Mr. Joseph Butler, Director Butler Art Institute Youngstown, Ohio

Dear Joe:

We are organizing a major one-man exhibition of paintings by Kuniyoshi, concentrating on the circus theme.

For this exhibition, we are very eager to include the painting in your collection, entitled "Clown", painted in 1948. Practically all the exhibits are being borrowed from museums and collectors.

I sincerely hope that you will cooperate with us and will ship the picture at your earliest opportunity. Although the exhibition period is from February 23 to March 19, the magazine reviewers must have several weeks grace to make the deadline.

If the painting is on your insurance policy, please retain it thereon and we shall pay the pro-rata premium. I hope that this exhibition will attract you to New York and that you and Doro thy will have some spare time so that we can have some fun.

Do let me know immediately, please, whether we may depend on the picture.

My best regards.

Sincerely yours,

EGH:nh

rescarchers are responsible for obtaining written permission. Gom both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Joselyn Art Museum 2218 Dodge Street Omaha, Nebraska

Gentlemen:

Sometime ago we sent you a book by Ben Shahn entitled "The Alphabet of Creation", which you ordered at \$15. There seems to have been some mix-up in our shipping department and we are wondering if a \$50. copy of this book was sent instead. You will be able to recognize the limited \$50. edition by the original drawing of a letter on the fly page.

I regret very much this annoyance, but the elient for whom this book was intended just informed us of the mix-up. I shall be grateful for your cooperation.

Sincerely yours,

LA :mb

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable reach whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Arnold H. Maremont 1600 South Ashland Avenue Chicago 8, Illinois

Dear Mr. Maremont:

Thank you for your letter.

I am pleased that you finally had an opportunity to see the painting and shall indeed keep in touch with you when we have something of interest to offer you.

Thank you so much for returning the color plate and also for forwarding the painting to the University of Nebraska. I hope that you will be in New York while the Kuniyoshi show is current, as it presents an excellent picture of his contribution to contemporary art.

Sincerely yours,

EGH:mh

searchers are responsible for obtaining written permission om both artist and perchaser involved. If it cannot be tablished after a reasonable search whether an artist or archaer is living, it can be assumed that the information asy be published 60 years after the date of sale.

Mr. Stephen Stone 941 Centre Street Newton Center, Massachusetta

Dear Mr. Stone:

We are organizing a major one-man exhibition of paintings by Kuniyoshi, all of them pertaining to the circus theme. The exhibition will be held from February 23 to March 19 and the bulk of the paintings are being borrowed from collectors and museums.

For this exhibition we would very much like to have your painting entitled "Sister Act", dated 1951. Will you please let me know at your earliest convenience whether you will agree to lend it, and if so how the picture is to be credited in the catalogue. Incidentally, because the magazines preview each exhibition, we should like to have the picture sent to us as soon as possible. May I suggest that you use the Boston Trucking Company as this obviates the expense of crating and the service is very good. Furthermore, if the painting is included in your fine arts floater, please retain it the reon and we shall be glad to pay the pro-rata insurance.

My very best regards.

Sincerely yours,

EGH: mh

essearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or nurchaser is living, it can be assumed that the information hay be published 60 years after the date of sale.

MILWAUKER ART INSTITUTE # 758-772 NORTH JEFFERSON STREET # MILWAUKEE 2, WISCONSIN

February 10, 1955

Miss Edith Halpert DOWNTOWN GALLERY 32 East 51st Street Now York, N. Y.

Dear Miss Halpert:

Mrs. Zadok, a member of our Exhibition Committee, was in yesterday afternoon to report on her recent visit with you. First, she wants me to tell you what a wonderful time she spent with you selecting paintings for our coming American Art exhibition and again express her thanks.

We are writing now to confirm the selections and to ask for photographs of each so that the Exhibition Committee may further consider the choices. Following is the list of paintings you and Mrs. Zadok have designated:

LONGHI ON BROADWAY by Demuth, oil on Antes, 27 x 34
HARDWARE STORE by Dove, oil on canvas, 35 x 25
THAT RED ONE by Dove, oil on canvas, 36 x 27
FORBIDDEN FRUIT by Kuniyoshi, oil on canvas
The JUGGLER #2 by Kuniyoshi, drawing, 28 x 22
SEA PIECE by Marin, oil on canvas, 28 x 22
GFF CAPE SPLIT by Marin, watercolor, 18 x 14
CYBERNETICS, by Shahn, tempera
MIDWETT, by Sheeler, oil on canvas, 32 x 18
HORSES SKULL & PINK ROSE by Georgia O'Keefe,
oil on canvas, 30 x 40
IN THE PATIO #1 by Georgia O'Keefe, oil on paper
put on canvas, 24 x 30.

The exhibition will take place from September 9 to October 23, 1955. As in the past the Milwau-kee Art Institute will bear all costs of packing, shipping and insurance. It is the hope of the Institute and the Exhibition Committee to make this an outstanding exhibition of American Art.

Awaiting the photographs and with our very real gratitude and best wishes,

Sincerely,
MILWAUKEE ART INSTITUTE

Milwaukee ART INSTITUTE

Michigan Assistant

IR LAVIES FOR SIFESTOR LP:ad

mo. Halput READING, PA Lear Madam. Weaffer a find Old Varchrift rated 1812 in good con pict \$65.00 ilso a small Water color, bust of Avalant Kauffman who lieved hul in Reading Pa. The was a conder stick maker mil \$30.00 c.m. Wolfner #1543

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ADVERTISING CONTRACT

CANNONDALB, CONNECTICUT	Date
You are authorized to insert the the back of this Contract and for the s	following advertising as at
	beginning with the issue
and continuing for	
Deadline for copy	
Name of Advertiser	
by Address	

ARNOLD H. MAREMONT
1600 SOUTH ASHLAND AVENUE
CHICAGO 8, ILLINOIS
February 23, 1955

Mrs. Edith G. Halpert The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mrs. Halpert:

After looking at the picture of "Medium Still Life" by Stuart Davis, we have decided that we would not like it enough to want to buy it, so we are sending the picture on to the University of Nebraska. I am returning herewith the plate of the painting.

We are still interested in a Stuart Davie but believe an earlier, more transitional picture made would serve our taste more satisfactorily.

Yours very truly,

Arnold H. Maremont

AHM:jc

Encl.

Miss Beatrice E. Doherty 7710 Montgomery Road Cincinnati 36, Chic

Dear Miss Doherty:

Thank you for your letter.

It is too bad about the Dickinson, as I actually have a client very much interested in obtaining an example of his work.

However, I shall be glad to see the Kuniyoshi and the Coleman and would suggest that you send them on with the frames, as they are much more presentable in that manner. I wish, however, although I appreciate your confidence in me, that you would state some price minimum so that I can have a point of departure. It would be most helpful.

Since we are planning a Kumiyoshi exhibition within the next few weeks, I would suggest that you send the pictures on at the earliest opportunity. During an exhibition it is always easier to place a painting by the artist.

Sincerely yours.

ECHI: mb

from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I shall not be in touch with either the <u>Times</u> or the <u>Herald</u>. I am glad to hear about <u>Time</u>, and I know that you are not forgetting <u>Newsweek</u>. Since they were outdone by <u>Time</u> the last round, perhaps this should stimulate their competitive souls.

I am aware of Mrs. Levy's request and shall follow it up.

Now as to the Metropolitan: Francis Taylor has been here and the visit was exceedingly successful. My struggles with the Marin catalogus were not concealed, but I did not force the issue. Do not let this surprise you. The Metropolitan will take the matter up in May, and I believe that Taylor himself will tend to keep hands off. He has not concealed his respect for my writing and for our program here, and I have a guarded belief that the Met may go along. I have not been promised anything and more I cannot say. I must more or less leave this to your judgment. Undoubtedly if the issue is raised, or forced, the Metropolitan will defer to the Whitney -- all the more quickly as the two institutions are not temperamentally close.

Since we shall have catalogues so very soon, perhaps it would be sensible to have one in hand before the question is reraised. I shall not conceal the catalogue either from Francis Taylor or from my good friends in Fifty-fourth Street.

The paintings were not borrowed through this New York period as it seemed a perilously long request unless I had something specific to offer. A new request is no problem and neither are new borrowings. The show will be sufficiently consistent to go along with the catalogue, and we are holding the type.

Best wishes.

Yours,

Frederick S. Wight

Director of the Art Galleries

PSW: da

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or prohaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The American Federation of Arts

NEW YORK HEADQUARTERS: 1063 Fifth Avenue, New York 28, N. Y. . SAcramento 2-2452

February 10, 1955

Miss Mith Gregor Halpert 32 East 51st Street New York 22, New York

Dear Miss Halpert:

Thank you so such for your generous check in the emount of \$250 which will enable us to continue with the survey work already started.

We are delighted to know that Miss Mary Helm will be available to do some work on the "ABC" distribution and will, of course, extend to her any help that we are capable of. Miss Helm should contact Miss Armette Michler in this office for all the details involved.

With your Shahn show under control and my own pressing business out of the way, I should very much like to drop in parhaps sometime next week to go over all points of our collaborative ventures.

Very sincerely,

Thomas M. Messer

Thomas M. Messer Director of Exhibitions

196/la

oc: Mr. David Solinger Mrs. Elizabeth Navas

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is fiving, it can be assumed that the information may be published 60 years after the date of sales are provided.

LAW OFFICES

JOSEPH E. GOLD

Guite 1301 FINANCE BUILDING 1488 SOUTH PENN SQUARE

COSEPH E. GOLD PHILADELPHIA 2

ARTHUR SILVERMAN

GILBERT STE:N

Rivernature 8-3100

February 25, 1955

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I have your letter of February 23rd.

I am certainly happy that the Shahn exhibition evoked such a remarkable response.

I am enclosing my conception of the frame you should put on the Marin.

Sincerely yours

JOSEPH E.

JEG:LT

1260 Astor Street

February 24, 1955

Dear Mrs. Halpert:

Enclosed herewith please find check covering your bill of \$8,800.00 less \$21.57 which I had to disburse for crating and shipping charges.

We so enjoyed our visit with you in New York and are looking forward to seeing you when next we are there.

With kimlest greetings,

Cordially,

Wary Lasker Block

exearchers are responsible for obtaining written permission roop both artist and purchaser involved. If it cannot be established after a reasonable search whether an actist or nurchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2940 LAZY LANE, HOUSTON 19, TEXAS

February 15, 1955

Miss Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, N. Y.

My dear Miss Halpert:

I note in the folder with the pictures that the figure of Columbia is at present, and until March, in a window display in a New York bank. You also mentioned that it will have to be repaired.

While I did not mention it to you, I thought I would have ample time to get it here to put in my garden for the Garden Club of America meeting here, which is March 7. Would that be possible? I do not know what your arrangement is with the New York bank, as mentioned, but if the sale has been made for the figure, would they not allow you to remove it? In other words, I would like to know if the figure is available. I really should have it in time to try it so that I would know how to have it properly set up. Frankly, if I could not have the figure in time, I just as soon not have it.

The two eagles have arrived and I am not removing the New York Eagle weathervane, No. 1402, and shall have it returned in the same crate. Just for some problem Rathers I do not recall having selected the Lancaster Rooster, No. 629.

While in Williamsburg I did go to see the Rockefeller folk art collection and did not see the Formal Horse which I presume is not on display there now. I enjoyed seeing the collection, however, very much, part of which I had seen before.

May I hear from you at your earliest convenience.

With best wishes.

Sincerely yours

1

Mr. Patrick J. Kelleher Curator of European Art Nelson Gallery of Art Kansas City 2, Missouri

Dear Mr. Kelleher:

I too would like to see a movie of the gallery activities during the Shahn exhibition - and as a matter of fact. most of the time. That's why I am now in my office attending to my dictation instead of eating a cherry pie with an early American friend. It is really astonishing how the interest in American art has developed in the past ten years, and particularly this season. We had more than ten thousand visitors at the Shahn exhibition, and every Saturday here looks like bargan day at Woolworths. The gratifying thing is that so many of the enthusiasts are young and that American art and artists are really receiving support at last. I suppose that it is this stimulus that keeps me on my feet after twenty-nine years of gallery functioning. Fortunately, there are a lot of young museum directors and new dealers throughout the country to co pe with the situation and to further encourage the interest.

We are setting aside "Table and Chairs" drawing for your May exhibition, and will have it ready for your packer if you will give us a few days notice.

Meanwhile, I am enclosing the list with full information on the two paintings as well. I hope both pictures will be available for your exhibition, and we shall do the best we can to hold on to them. The insurance is ordinarily taken care of by the consignee and therefore I would suggest that you put these items on your policy.

I certainly regret that I did not have the opportunity of having a real chat with you. When you arenext in New York I hope that I can induce you to stay for a drink or for dinner so that we can exchange some hot gossip.

Meanwhile, my best regards.

Sincerely yours,

EGH:mh eno. researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is hiving, it can be assumed that the information may be published 60 years after the date of safe.

Mr. Leslie Jones, Esq. School of Painting and Illustration Regional College of Art All Saints Manchester 15 Lancs. Great Britan

Dear Mr. Jones:

Indeed we are very pleased with your interest in Ben Shahn, who incidentally, is now represented with a one-man exhibition at this gallery. A catalogue of the show is enclosed. I am also sending you several photographs and color reproductions we have on hand at the present time. These, in addition to the material mentioned in the letter of Miss Joyce Miller of the Museum of Modern Art, should give you considerable data.

I expect to see Mr. Shahn today, when I shall refer your letter to him, as I think it would be much more adventageous to have direct quotes from the artist rather than our interpretations. It is too bad that your deadline is so close as it offers very little time for us to assemble additional material, particularly in view of the present situation in the gallery with an abnormal attendance, breaking all previous records for a one-wan show in a gallery other than a museum.

If at some future time you would like more information, we shall be very glad to cooperate.

Sincerely yours,

ECH:mh enc. oc: Joyce Miller searchers are responsible for obtaining written permission om hoth artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or prohaser is living, it can be assumed that the information asy be published 60 years after the date of sale.

Mr. Leigh Block 1260 Agtor Street Chicago, Illinois

Dear Mr. Block:

The two paintings by Marin were shipped to you on February 17, and I am now enclosing a receipt blank for your eignature. I hope that you are as pleased as I am with the framing. "Peach Trees in Blossom #2" improved so tremendously that we are now considering the idea of framing some of the other outstanding examples in the same manner. Do let me know how you like it and so let me know how these two paintings fit in with your collection. Then I am in Chicago at any future time I hope that I may have the privilege of visiting you again and studying the superb collection with more attention. It will be a great treat.

And I do hops that when you are next in town you will call. It was a great pleasure to see you and Mrs. Block.

Sincerely yours,

EGH: mh enc. earchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is hving, it can be assumed that the information y be published 60 years after the date of sale.

possible for U.C.L.A. to own it. No doubt this is quite hopeless, but I would like to get your reaction just the same. The bud news is the figure of \$3500.

Do you want me to send you the check for the Sheeler of Mointenard and special edition, or do you want me to hold it with you sold all of A real sold and the acquisition of one of the of with the smaller examples within the range possible in your and the sold institution.

Sincerely yours,

west Trem:

Thank you so much for sending me the Sam Diego publicity. It sure is a big appead, although the photographs of the responsible parties are much too small and not too hot.

EGH: mh

I have bean thinking about the theeler book considerably and it seems to me that it yould be a chart idea to work with some book store in Philadelphia to arrange a window dierlay during the exhibition at the Penneylvania koademy. Perhaps nore of the catalogues can be sold at that time. Perhaps, too, we dan sell the silkscreens independently aubsequently. To date, plus the three \$25, catalogues you chaced, we sold thirty-three, making a total of \$900. Deducting the cost of the silkscreen production, you will have the sum of \$740, toward the purchase of a painting. I feel very outinistic about the results in Philadelphia and as soon as the Shehn show is finished and we no longer have to corcentrate on his sublications, we shall store there activity on the Cheeler cathogue and sike

While the sum total is not very formidable, it may inspire some of the local collectors to chip in toward a permanent acquisition.

It seems rather out of place to suggest this, but I do
think that you should be the first to see a photograph
of the painting which resulted from the reaction of Sheeler
to the California tymography. A photograph is enclosed.
This may give some suggestion of the dramatic design and
concention, but the color is no remarkable, extruordinary,
fabulous and fantastic that I have not dared show the
oicture to anyone, (although it was seen by one museum
director when the painting was being photographed and he
ismediately said, "gold"). Fortunately, I had a very good
out by saying that you would have first call on any California picture by sheeler. While this may sound like hot
sales talk, I seen it sincerely and wish that it were

rior to publishing information regarding sales transactions, essenthers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether ad artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Greetings

Pear Edith: Almost a phone 1908 - 22FB-21

to find my self here a fler and a phone onomy but I am enjoying a Mo Edith Halport my self walker, around the action of the rate or famillies and a strong for the protection of the National Pearse vermoes a start wood walkers at the National Gellow Two conductable Michellengelo not to frage the Rost weeks 943

Best weeks 943

M. Edouard Roditi 8, Rue Gregoime-de-Tours Paris VI France

Dear M. Roditi:

It was so nice to hear from you.

Enclosed you will find biographical data on the three artists who may be of interestate you. I shall send you some photographs in the near future.

Of course I am not very keen about books making racial separations in the arts, but the photographs will be sent on to you just the same.

I hope that I shall have the occasion to say hello to you in Paris. It will be so nice to see you again and who knows, I may suddenly decide to fly over after all these many years.

Sincerely yours,

ECH:mh

esentchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or nurchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

earchers are responsible for obtaining whiten pennission as both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or where is living, it can be assumed that the information y be published 60 years after the date of sole.

I look for eru esgerly to the datalogue and if you have an extra applification of the one on to me.

Incidentally, how did Lene's reproduction turn out: He sure is a big neman and wanted to do it his own yey. Did sure is a bout what happened to the organulfication of white owness with the free latter advanced the entire canvass with the trailed to vaseline and I was beside myself when I heard aimstiff to the train the would be sivisted the latter of the sale of the sale

Since you did not hear from me to the contrary. I assume you went through with the catalogue. The substitutions of the substitution of the substitution of the substitution whatsoever. I am sorry that I mislead you what I meant was that we were obliged to lend to the lenders paintings in substitution for those which they were releasing for the Marin show. This has all been taken care of including Mr. and Mrs. Schulte.

Mr. Dooley of the Boston Museum is evidently hard at work on the publicity. We have had several conversations and I informed him of the Time Magazine article which should be forthcowing with six color reproductions (I hope). They took five here and the sixth was to be the painting owned by Duncan Phillips entitled "Spring", 1953. It was a very unfortunate time because the material was being packed at Budworth and most of the New York pictures had been already been picked up from the collectors. They had the

original choices with the exception of one, which we sub-

etituted.

The New York Times magazine section now has a large collection of photographs under consideration, with the idea of having Charlotte Duvree write the feature article. I should hear by tomorrow afternoon as to results. Dooley will attend to the others, but I was eager to get the two major publications going on this.

We sent Boston quite a few photographs, but unfortunately many of the others are not obtainable as we have only single prints of pictures owned by other museums. As the printer releases some of the photographs would you send them on to Boston. The newspaper reviewers don't need them until just before the opening. It would be preferable naturally to have as many owned by institutions and collectors as possible, rather than those in the gallery group of which we do have available photographs.

:60: HOF

Mrs. Muriel B. Christison Associate Director Virginia Museum of Fine Arts Boulevard and Grove Avs. Richmond 20, Virginia

Dear Mrs. Christison:

I am sorry to have missed both you and Hr. Cheek during your respective visits in New York.

However, Zorach and I drew up a list which is now enclosed. This offers a very excellent oresasection of his work in a variety of media, sizes and subject matter.

In addition we thought it might be advisable to include a number of the small sculpture which could be placed in a case. These would include several bronges and terra-cottas, priced from \$500. to \$100. in the event that any of the local gentry would like to sport a Zorach. Let me know if you would like to have these, and also whether you would like to have a group of his watercolors as a background.

While most of the material is at the gallery, a number of the objects will have to be picked up at Zorach's studio. Will you therefore advise Budworth accordingly, so that all the material may be assembled before the 15th of February.

My very best regards.

Sincerely yours,

EGH: mh

researchers are responsible for obtaining written permission researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Helen G. McCormack, Director Gibbes Art Gallery Carolina Art Association Charleston 5, South Carolina

Dear Miss McCormack:

Thank you for your letter, the catalogues and the clippings.

I am delighted that the show was so successful and that both the artists and the public were impressed.

Do write to Miss O'Reeffe, who I know will be very happy to get the information from you directly.

I am sorry that I was so heoticly busy during your visit, but I am sure that you understood.

Sincerely yours,

FGH:mh

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Beatrice E. Doherty 7710 Montgomery Road Cincinnati 35, Ohio

February 5, 195

The Downtown Callery 32 East 51st Street New York 22, New York

Attention: Mrs. Edith Gregor Halpert, Director

Gentlemen:

I have your letter of January 29, 1955, addressed to Mr. Edward H. Dwight, Curator of the Cincinnati Art Museum, in answer to a letter which he sent to you with regard to some pictures which I have in my possession, i.e., Kuniyoshi, Coleman, Soyer, etc. As I did not have what I thought was the Dickinson in my possession, I wrote to my daughter in Connecticut who has the picture I had in mind, and I find it is a Nikolai Chikovsy, a water color, harbor scene. It is up in Norwalk, Connecticut and perhaps wouldn't be such a "chore" to bring to New York, if you were interested.

You ask what I would like for each of the pictures. Truthfully, I could not say, as I do not know what the value of them are at this time. I had bought them from Charles Daniel, from the Daniel Art Callery very many years ago and paid a very good price for them, as you may know, but what the value of them are at this time is beyond my ken. I do think, however, that the Coleman has enhanced in value since a sister picture of the one I have has been hung in the Louvre.

In view of the above circumstances, if you wish me to send the Coleman and the Kuniyoshi to you on a speculative basis, I will do so. I do not know how to pack them correctly in their frames, although Mr. Dwight said that if I put masking tape all over the glass, if the glass did break it would not harm the pictures. If, however, you would want me to unframe the pictures, and send them to you in that way, maybe I could have them wrapped more securely without any danger of damage. From what Mr. Dwight told me, I know you will be fair with regard to price, after taking your commission. I really don't care how long you have them before they are sold. Maybe their value will increase, as I understand they may. If I had a place to keep them, maybe I would just wait and see how the market in that type of picture would be, but I don't.

Hoping to hear from you soon. I remain

Yours very sincerely,

Beating 2. Owherty

Beatrica E. Doherty

BORIS MIRSKI



ETCHINGS PAINTINGS WATER COLORS FINE FRAMING

OIL PAINTINGS RESTORED

166 NEWBURY STREET - BOSTON 16 COMMONWEALTH 6-5894

February 24, 1955

Dear Edith,

Constraing the Bloom - Ralph lent the picture to Mr. Goodrich just for the duration of the Whitney show. After that it will be withdrawn and if you wish it to be delivered to you please let me know. Whatever arrangement you make concerning its sale will be entirely satisfactory to me.

\$26.00 will cover the expenses of my Sunday trip
to you. Mr. Malatsky called on me yesterday and
we "made-up." He assured no that he would be glad
to make the trip to Philadelphia with me to straighten
out the weatherwane sets. Since you will be here the
first of the month we can then discuss further
whatever plans you have.

Thank you very much for a beautiful Sunday; pheasant, champages and, most of all, your delightful company.

As always,

there are responsible for obtaining written permission both artist and purchaser involved. If it cannot be shed after a reasonable search whether an artist or user is living, it can be assumed that the information a published 60 years after the date of sale.

FOLSOM ENGRAVING COMPANY

Photo-Engravers

212 SUMMER STREET,

BOSTON 10, MASSACHUSETTS

Telephone HAncock 6-5390

February 10, 1955

LAYOUT .

The Downtown Gallery 32 East 51st St. New York 22, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

We are shipping to you Air Mail today proofs of the last three reproductions. These are very close in color and tone value.

We will await your instructions to release the plates.

Sincerely yours,

FOLSON ENGRAVING COMPANY

E-B

R. T. Eldridge PB

exearchers are responsible for obtaining written permission com both artist and purobaser involved. If it cannot be stablished after a reasonable search whether an artist or urobaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Neiman-Marcus

February 15, 1955

MISS GEORGIA O'KEEFFE ABIQUIE, NEW MEXICO

DEAR MISS O'KEEFFE:

We have received your letter advising that the painting has been sent to Mr. Hogan. The show opens on February 27 and runs through April 3. Before the end of the show, we'll be in touch with you as to whether the painting will be returned to you for the frame, or whether Mr. Marcus would prefer to have it attached here in Dallas.

Most sincerely,

Secretary to Mr. Marcus

Mr. Charles Alan The Alan Gallery 32 East 65 Street New York 21, New York

Dear Charles:

I am enclosing a check made out several days ago, but delayed in mailing because I have had no opportunity to attend to my dictation with the mad activities at the gallery. And so I am tapering off:

One of these days Bill will deliver to you the Reuben Tam I purchased for the Christmas show. During our recent conversation you agreed to accept it in exchange for another picture at some future time. Perhaps after the current show one of the paintings I would prefer will be available. Perhaps too, you can place this during the exhibition - in the back room.

Many thanks for your cooperation.

Sincerely yours,

EGH:mh enc.

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escarchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information say be published 60 years after the date of sale.

researchers are responsible for obtaining Willen permission from both artist and purobases involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Beatrice E. Doherty 7710 Montgomery Road Cincinnati 36, Ohio

February 18, 1955

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

This letter is attached to the two pictures of which we have been corresponding the past couple of weeks, the Kuniyoshi and the Coleman. I hope they come to you in fairly good shape, as I do not know how to wrap them properly and the man who has done it for me at the office where I work, hasn't done too good a job of it. I left them in the frames, as you suggested, but as you can see the frames are in very poor shape. The pictures have been stored for very many years (I am a widow and haven't hung them for possibly four years).

I am very unfamiliar with prices of pictures, but if I can get possibly \$50.00 clear for both pictures, I think that that will be satisfactory to me, although we paid Mr. Charles Daniel (from whom we bought the pictures originally) a great deal more.

Mrs. Halpert, speaking of Mr. Daniel, I wonder if you would know whether he is still alive, and if he is where he could be located. I would like to get in touch with him, but our contact passed away in 19hh, and since that time I had lost track of him. He did live on Horatio Street there for awhile, but they do not seem to know him there, as I have inquired a couple of times when I was in New York.

Thanking you for your kindness, I remain

Yours very sincerely,

Bertrie E. Rober

Beatrice E. Doherty

P.S. If you are unable to get enough for the pictures so that I can clear the \$50.00, please advise what I could expect for them. After your commission, of course.

ARTDIGEST

Established 1920

116 East 59th Street, New York 22, N.Y. PLaza 9-7621

lonathan Marshall Publisher

February 11, 1955

Dear Edith Halport,

This is my last day with this magazine and I'm looking for snother occupation next week. I went to continue writing about art matters, although not for an art magazine, and the other day I had a conversation that gave me the following idea: you as a gallery dealer and your gallery present material for a book that would be virtually a surefire success as an account of the career of American art of this century. I'm sure that this is not exactly an original idea, but since there is no such book published and I've heard of none being written, perhaps, if you are interested in such a project, there is ground for us to have a discussion of it.

I will be in my studio at 134 W. 23rd street, where I have no phone, so that if you wish to write me a note about this I can be reached there.

Already I've given the project some thought and it is very exciting as I see it in outline.

Sinceraly yours,

Hubert Crehen

Mr. Christian B. Hewitt Altoona Center Pennsylvania State University Altoona, Pennsylvania

Dear Mr. Hewitt:

Indeed I remember your visit to the Gallery very well.

Unfortunately, with all the hubbub during the Shahn exhibition, one of the two Marine has been sold, but I am now sending you the other together with the Ben Shahn drawing, "Three Dancers", which we have been holding for you. Shahn refuses to make the reduction, but as a gesture of cooperation I shall reduce my commission by 10% on this drawing so that it will almost meet with your budget.

Your brother Ed and I have known each other for a great many years, and as a matter of fact have worked together on a good many occasions.

Sincerely yours,

EGH: mh

searchers are responsible for obtaining written permission some both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information my he published 60 years after the date of sale.

WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. . NEW YORK 19 . COLUMBUS 5-5300

February 11, 1955

The Downtown Gallery

32 East 51st Street

New York 22, N. Y.

Mrs. Edith Gregor Halpert, Director

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HERMON MORE Director

LLOYD GOODRICH
Associate Director

JOHN 1. H. BAUR Curator

ROSALIND IRVINE

MARGARET McKELLAR
Executive Secretary

Dear Edith:

Thank you very much indeed for your letter of February 10th and for your kindness in lending The Clock Face and The Performance by Stephen Greene to our coming exhibition "The New Decade: 35 American Painters and Sculptors." We are delighted to know that the paintings will be included in the exhibition.

We will get in touch with you in April to make the necessary arrangements for collecting the pictures. In the meantime, would you be kind enough to fill in the enclosed forms and return them to us at your convenience? The pictures will be credited in the catalogue to the Downtown Gallery.

May I say again how much we appreciate your generosity in lending to the exhibition.

Sincerely yours,

Carator

JIHB:FM Enclosures. Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTATE OF LOUISE C. MURDOCK

MURDOCK BUILDING

111-115 EAST DOUGLAS AVE.

TELEPHONE 2-1986

WICHITA, KANSAS

316 East 66 Street New York 21, N.Y.

February 1, 1955.

The Downtown Gallery 32 East 51st Street New York 22, N.Y.

Attention: Mrs. Edith G. Halpert

Dear Edith:

This is to confirm my verbal word to purchase "The Blind Botanist" tempera by Ben Shahn, priced \$3500.00 for the Roland P. Murdock Collection, Wichita, Kansas. Partial payment will be made in July 1955, remainder in July 1956.

You are holding two Marin watercolors for me at a total of \$4,000.00, payment to be made this coming July. If you should find it possible to defer half of this amount for another year, I believe it would in turn be possible to pay in full, this July, for the Shahn.

By April 1st, I will know more definitely than now, as to our funds.

Sincerely yours,

Elizabeth S. Navas

Trustee

Louise C. Murdock Estate

Elizabeth

Coral Gables 46, Florida

Rebrasks, to the following address:

dramment of .8 file and . The training of 1955

TROG South Valitable vacuus

Mr. Allan HoNab, Director Cichilli .8 chapted
Love Gallery
University of Winnigstoonid of withrouse It browsed on one was librate.

hope that you succeed in your immediate venture of retaining a really outstanding Shahn in your collection. The ourrent exhibition has practically annihilated everybody in the gallery with a record breaking attendance which is truly phenomenal. I always thought that Den Shahn was good, but the response goes beyond any expectations. We certainly are becoming a cultural type country.

I cannot tell you how embarrassed I am about the withdrawal of the pictures and the Columbia cituation. Please tell Craft that next year I will give him the most stupendous exemples by any of the artists he desires. This has been a particularly difficult season because the artists have produced so little and the demands have been so great, particularly in the way of sales, leaving nothing at all for circulating to museum exhibitions. I realize how bad this is on a long term basis as some of these artists will be unknown pretty soon in various localities where their pictures have been unobtainable. We had a meeting here recently to discuss the situation and I am sure that we will be better organized in connection with this next season, by withholding pictures from the market and retaining a proportion for exhibition purposes exclusively.

Now that I have made this pretty speech, I have an additional favor to ask of you. For almost a year, Mr. Maremont, whose address I am listing below, has been waiting to see the original of a photograph which intrigued him. I am referring to the Stuart Davis painting entitled, "Medium Still Life". Some time back, he and I had a heated discussion about the idea of his collection, which has concentrated to date on the work of European artists exclusively. Thus he has real cause for annoyance, in that the only American picture which has intrigued him has never been available for him. Thus, too, I wonder whether you could ship the picture a week shead of the delivery to the University of

LGI NO.

· 13.75 -1

both orlist and purchaser involved. If it cannot be taked after a reasonable search whether an artist or ager is fiving, it can be assumed that the information artistage of the cannot after the data of sale

INSTITUTE OF CONTEMPORARY ARTS events at The Corcoran Gallery

3104 QUE STREET NW WASHINGTON 7 DC telephone HU 3-4440

ROBERT RICHMAN

28 February 1955

Dear Miss Halpert:

Thank you so very much for your kind letter of February 23. I rather suspected that it would be difficult to lay our hand on a late Davis and a late Sheeler at such a late date (no puns intended). Therefore, our Exhibition Committee has decided that we will show Davis and Sheeler in TRENDS III, that category being loosely the realistic or abstract treatment of subject matter.

We look forward to receiving the four paintings which you have so kindly loaned to the I C A for TRENDS II in Mid-Century American Painting. We note your instructions on prices, insurance evaluation and commission.

I am very grateful to you, and I still recall with considerable pleasure the morning we spent together in your Gallery, and with Marin's son.

With every good wish and many thanks, I am

Sincerely yours,

Robert Richman

Miss Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

RR:c

know, were sold to the Metropolitan Museum, but I have heard rumors that the antire group will be repurchased by Mr. Rockefelier from the Metropolitan to be added to the Williamsburg Collection to keep it all intact.

Miss I. Hogg 2040 Lazy Lane Houston 19, Techs

My best regards.

Sincerely yours,

Donr wites Morget

Nvidentiy our isteme crassed. Lest seek I sent you a complete shakarrephic record of the abjects you had selected, tequiner also a rates like contrined in a mote. However, I we now enclosive a formal consignment blank enumeration the items.

EGH: wh

Unfortunalisty, the constitution of the large engls. The best shipped to algesty best shipped to you, somether will the large engine. The smaller contains which the charger appears required to us unopened.

All the other objects are being element or oliced on beace no. will be dent to ven to they are completed. The enly delig will be in consected on the the adathe of the last valuable watel has never a remain on the last semi, which he broken, and till have to have the raint of recent vintege removed. I think your idea of lating resignt is an excellent one was we shall every thet out in connection with the two leavy sentimentals of the the Formal Homes and the Formal Homes. The other and the Formal Homes. The others are light enough to go via express.

Indeed it was a great himsens to meet you can't bone the to we can have a move lettering time on your next visit. The Ber Shaim exallition had broken all extendence records and I must say this was a mighty busy place when you were here.

I have that you enjoyed your visit in willingsburg and had an supertunity to see the folk art collection I made for Mrs. Rockefeller many years ago. Incidentally, it might interest you to know that we still have an outstanding group of folk art paintings of equally high quality. It just occurred to me that both the Formal Roceter and the Formal Horse, which I had sold to Mrs. Rockefeller, were among the many too objects which were not sent to williamsburn but with incised were selected by Alfred Williamsburn but wish incised were selected by Alfred Barr for the Modern Museum. These subsequently, as you

Editor JEAN LIPMAN

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Editorial Board VIRGIL BARKER JOHN L H. BAUR WALTER W. S. COOK LOUISA DRESSER LLOYD GOODRICH TALBOT HAMLIN BARTLETT H. HAYES, JR. KATHARINE KUH NINA FLETCHER LITTLE DOROTHY C. MILLER EARLE W. NEWTON DUNCAN PHILLIPS EDGAR P. RICHARISON JAMES THEALL SORY GORDON WASHBURN ALICE WINCHESTER CARL ZIGNOSSER

An Illustrated Art Magazine, founded in 1913 by Prederic Paircelld Sherman

ART IN AMERICA

Gannondale, Gonnecticut

February 28, 1955

Mrs. Edith Gregor Halpert, The Downtown Gallery, 32 E. 51st St., New York, N.Y.

Dear Edith:

Have been talking with various editorial board members about your idea for issues with balanced content, special features like a Profile, Gallery Notes, book reviews, etc., - and running special projects as continuing series of feature articles. Everyone approves the "Halpert Plan" with only one reservation, that occacional special issues should still be scheduled if it seems that impact depends on a short-time survey.

This has certainly been the most important single contribution to the policy of the magazine - will make plans at the April board meeting and begin in October issue.

On the subject of Profiles imagine you recall my mentioning Karolik as an ideal subject for one before you thought The night we all had dinner I recall he of A in A doing them. mentioned something about someone approaching him. Do you happen to have heard if anyone is actually doing this, because if not I would like to try to get it done for us.

I am enclosing announcement of the Restorations issue which has turned out to be most exciting with articles by Henry Flynt, Louis Jones, Spinney, Shelley, and others which are extremely good. An idea occurred to me (for what it is worth) that for an ad in this May issue you might consider doing something like your East Side House Antiques Show display, illustrating or describing masterpiece folk art from the Downtown Gallery now at the featured restorations -- Williamsburg, Cooperstown, Shelburne or others (folk art at Shelburne Museum is the lead article in the issue).

Again thanks for the ideas for remodelling ART IN Everyone thought them terrific. AMERICA.

Sincerely yours,

Jean Lipman

Mr. Leo Guthman 1255 North State Street Chicago, Illinois

Dear Leo:

Just as a reminder, have you been able to locate the correct title of the book you mentioned. "How to Make a Living as a Painter".

It was such fun seeing you, and I so enjoyed playing hookey with you. I wish you were a more frequent visitor.

Sincore ly yours,

EGH:mh

eventhers are responsible for obtaining written permission exeatchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published off yours after the date of sale.

The City Center Gallery was founded in October 1953 by a group of civic minded New Yorkers who felt that an art gallery would be a fitting addition to the music, ballet and drama of New York's beloved City Center. During the past year and a half of the Gallery's operation, it has carried on a program of aiding young artists by bringing their work before a vast audience. This program has received the enthusiastic support of our leading Museum Directors, Art Critics and Art Collectors, many of them giving their time and valuable assistance by serving on the Gallery's "Advisory Council".

The need of this program in the City of New York has long been recognized. Several thousand professional artists live and work in the Metropolitan area without sufficient galleries to exhibit their work, and the new comer has very little opportunity. The exhibitions at the City Center are open to all artists to submit their work once a month to juries of well known artists. All painting are judged without name or identification, and a large proportion of the paintings selected are by artists whose work has never before been exhibited in New York. The work of these unknown artists hangs favorably with those of great reputation. Thus there is a growing list of the "City Center Discoveries".

The Gallery is located in the City Center Building and is used as an intermission room during all of the eight performances a week at the City Center. It is also open to the public during week days. Eighty-eight paintings have been sold without commission, and about three-fourths of these sales have been made to individuals from the City Center audience who do not usually visit art exhibitions or buy contemporary artists' work. Perhaps the greatest service that the Gallery has given to its artists is the successful connections made with other galleries for artists whose work has been quite unknown.

The exhibitions are favorably reviewed by the leading critics of the New York Times, Herald Tribune and the art magazines who make frequent comment on the fact that the City Center Gallery is maintaining its usual high standard.

The City Center Gallery is an integrated part of the City Center of Music & Drama. Contrary to popular belief the City Center does not receive financial aid from the City of New York. The Gallery is responsible for its share of costs for operation. The annual budget for the Gallery is \$14,000. The artists pay a handling fee of \$2.00 for each work submitted to the juries. These fees amount to \$4,000 a year, leaving a balance of \$10,000 to be raised annually.

researchers are responsible for obtaining written permission from both ertist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert February 23, 1955 Page 2

The exhibition will open Sunday, June 19, but it should be hung if possible Friday and Saturday, June 10 and 11.

There are some matters, no doubt, which we should discuss carefully be letter. And if for any reason the financial estimate you made before will not take care of the exhibition as planned for this summer, I want you to be free to let me know, but it will mean a special effort for extra funds here.

Thanking you in advance for your willingness to help us in this matter, I am

Sincerely yours,

l E Harper

ceh:js

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bain and Hoopes 176 Broadway New York 30, New York

Gentlemen:

HE: 32 East 51 Street

This is in acknowledgement of your letter dated February 2.

Frankly, I was rather shocked at the contents and the threatening tone, which I think was entirely uncalled for - even if we had deliberately avoided paying the tax.

Mr. Bellhardt of the Excelsior Savings Bank is fully acquainted with all the facts in the case and has in his possession a letter dated December 23, addressed by our bookkeeper, stating that a check had been sent to the city collector, and that we have a check stub to that effect. Evidently the original bill and the check were mislaid in the office of the city collector. When we were advised of this, we sent a duplicate check and have a receipted bill in our possession.

Incidentally, there will never be any occasion for you to foreclose the mortgage, as we shall be delighted to pay the balance due within one weeks notice, saving the bank any legal expenditures. We are constantly approached by other banks offering us a very much larger mortgage at a lower rate of interest and, I am sure, greater courtesy from their legal representatives.

Sincerely yours,

EGH:mh

rior to publishing information regarding sales transactions, exercisers are responsible for obtaining written permission our both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The American Federation of Arts

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February 28, 1955

Mrs. Edith Halpert Dewntown Gallery 32 East 51st Street New York 22, N.Y.

Dear Mrs. Halpert:

The American Federation of Arts has recently been approached by the Mainichi Newspapers in Tokyo, Japan, and asked to send a selection of 30 watercolors that would represent America in the Third International Art Exhibition which will take place between the dates of May 20 and October 30, 1955. In response to this request, our Fereign Exhibition Committee, which is composed of Mrs. Otto Speeth (Chairman), Mrs. Robert Osborn, Mr. Robert B. Hale, Mr. Lloyd Goodrich, Mr. Rene d'Harnoncourt, and Mr. Bartlett H. Hayes, Jr., has established a tentative list of about 40 artists. It is our intention to arrive at a proliminary selection in which each artist would be represented by a single watercolor or gouache and then reduce it to the desired final figure of 30 works.

The Committee expressed the hope that you would be able to help us with the selection of and the procurement of a lean in the case of:

Charles Sheeler, Stuart Davis, Ben Shahn

Do you think that you and someone designated by AFA could select the most suitable available example which then would be evaluated by the Committee within the context of the antire show? If at all possible, we should, in the interest of the exhibition, reserve the right to make final substitutes, withdrawals, or additions, and trust that this would meet with your approval.

Mr. Norman Geske Art Galleries University of Nebraska Lincoln, Nebraska

Dear Mr. Geske:

I hope that by this time all the paintings have reached you. We certainly are in a very unfortunate position these days with so few paintings available. Perhaps we can arrange - in the future - to make the selections closer to the exhibition dates so that we can actually hold the pictures for you. Where several months are involved it is difficult to do so, and I know that we shall become quite unpopular in the future because of the many changes we have to make at the last moment and the inconveniences suffered by the institutions. I hope you will forgive us this time.

Incidentally, I thought you might be interested in the definition of "Gybernetics", which to date does not appear in any dictionaries. You will be asked this question constantly and although you may be completely acquainted with the word, I thought that I would give you the following data:

CYBERNETICS is the acience of control mechanism. Its name comes from the Greek word meaning steersman. Cybernetics covers the entire field of control and communication in both machines and living organisms. A book called Cybernetics by the American mathematician and scientist Morbert Weiner was published in 1948. Weiner pointed out ways in which electronic control devices and the human nerrous system are similar.

It was nice seeing you in New York, and I hope that you will pay us another visit in the near future.

Sincerely yours,

EGH:mh

Mr. Austin I. Mehrhof Vice-President-Secretary West Side Federal Savings and Loan Association 1790 Broadway New York 19, New York

Dear Hr. Hehrhof:

This is in acknowledgement of your letter dated January 25. The figure of "Columbia" was delivered on Friday, the 28th, as we had agreed.

We have just received word from a client in Texas, who had had this figure under consideration for some time, stating that she has decided to purchase it and would like to have it shipped to her as promptly as possible.

Do you think it would be convenient for you to have the figure removed at the end of one month - on February 28. If at that time you would like to have another early American soulpture, we shall be very glad to cooperate with you.

Sincerely yours,

EGH: mh
oo: Mrs. Mallon
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hers are responsible for obtaining written permission of satist and purchaser involved. If it cannot be the after a reasonable search whether an artist or are is living, it can be assumed that the information

SHELDON KECK CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

B7 STATE STREET, BROOKLYN 'New YORK

February 21st,1955

Dear Mrs. Halpert:

The damaged O'Keeffe of the "Bleeding Heart" is repaired. Who gets the bill on it, you or Miss O'Keeffe?

I would appreciate it if you could have the two bills outstanding on the previous O'Keeffe repairs settled up. I dislike having to carry things over when it is possible to avacoid it. One of them is our #542064 "In the Patio" \$75.00, and the other our number 542065 "Antelope Head" \$50.00. I believe both of these were insurance claims.

If you send over for the small painting would you mind very much phoning in advance? There is almost always someone here but nothing may ever be delivered or received without full instructions from us.

Very Sincerely yours,

Mrs. Sheldon Keck

researchers are responsible for obtaining written permission researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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WESTERN UNION"

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MA176 PD=RICHMOND VIR 14 246PME= MISS EDITH HALPERT=

DOWN TOWN GALLERY= 32 EAST 51 ST=

PLEASE SEND GLOSSY PHOTOGRAPH OF MR ZORACH NEEDED
FOR PUBLICITY MANY THANKS.
MURIEL CHRISTISON VIRGINIA MUSEUM OF FINE ARTS.

THE COMPANY WILL APPRICIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS BERVICE

Mr. Melson Bockefeller 810 Fifth Avenue New York, New York

Dear Mr. Nockefeller:

The Shahn exhibition was taken down Saturday evening and we have arranged for the return shipment. A receipt is enclosed for your signature.

I know that you will be pleased to learn that the exhibition was an unprecedented accoess with an estimated attendance of ten thousand. We are grateful to you for your generous cooperation.

Eincerely yours,

EGH:mh enc. rior to pathisting information regarding sales transactions, escarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or mechanism is living, it can be assumed that the information hay be published 60 years after the date of sale.

STEPHEN A. STONE

180 Elgin Street Newton Centre, Mass. February 9, 1955

Mrs. Edith Halpert The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

Mrs. Stone and I would be delighted to lend "Sister Act" for the Kuniyoshi exhibition which you are planning. While the picture is actually owned by our children, it would avoid a lot of unnecessary explanations if you would credit it to Mr. and Mrs. Stone.

We are getting in touch with Boston Trucking Company today, to arrange for shipment as early as possible, and we are instructing our broker to retain insurance coverage while the picture is at the temporary location. We doubt that this will involve any cost.

Kindest regards.

Cordially yours,

SAS:M

LOS ANGELES 24, CALIFORNIA

Department of Art

February 10, 1955

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 Bast 51st Street New York 22, New York

Dear Edith:

With reference to the color plates: I have received four gifts to the University of California, of \$325 each, from David Solinger, Allen H. Rosenthal, Henry A. Loeb, and yourself.

I look forward to a similar gift from John Marin, Junior, to pay for The Fog Lifts, and a gift of \$650 from Mr. Fleischmann, to pay for the plates for Composition, Cape Split, No. 2 and Lobeter Boat, 1938.

I should very much like to get these sums in by the time the bill comes from Folsom. Of course, I am counting on John Marin, Junior; but I wondered if you would care to ask if Mr. Fleischmann will be making his gift shortly. I would not wish to nudge a client of yours as these are delicate matters; but the point is that the gifts are in a special category and I cannot make it up from running expenses; so Folsom must wait until Fleischmann's money comes in.

Ever yours,

Frederick S. Wight

Director of the Art Galleries

FSW:da

1. S. In fort

JOSLYN ART MUSEUM

Society of Liberal Arts

EUGENE KINGMAN, Director

2218 DODGE STREET OMAHA 2, NEBRASKA

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February 22, 1955

Via Air Mail

Mr Lawrence Allen The Downtown Gallery 32 East 51 Street New York 22, N. Y.

Dear Mr Allen:

It was indeed our gallery that received the copy from the limited edition of Ben Shahn's 'Alphabet of Creation'. Fortunately, we had not yet numbered or stamped the book in any way, and are sending it back today insured for \$50.00 to your attention.

We have enjoyed having the book to see, and have all admired the paper, the printing and the drawing. Yet, I, naively, wrote out the requisition for only \$15.00!

We will await receiving our own copy.

Very truly yours,

melded

Mildred Goosmen

Registrar

Prior to publishing information regarding sales transactions, researchests are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether on artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Thomas George Valley Cottage, New York

Dear Mr. George:

I cannot tell you how appreciative I am for your letter. It is so rare that an artist expresses his enthusiasm for the work of another artist, that this is a special treat.

Naturally I am thoroughly delighted that you and your wife are so happy with the picture.

May I make a transcription of your statement, to be used at some future time when further work is done on Arthur Dove?

My best regards.

Sincerely yours,

EGH : mh

esourchers are componsible for obtaining written permission community and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information my be published 60 years after the date of sale.

DALLAS 1. TEXAS
2 February 1955

MRS. EDITH HALPERT THE DOWNTOWN GALLERY 32 EAST 51ST STREET NEW YORK, NEW YORK

MY DEAR EDITH:

While the Shahn painting is in New York, I would like to see about having it photographed for reproduction purposes for a Christmas card for next year. Do you know of anyone whom you would particularly recommend for this? Bill Weintraub had a reproduction made this year of one of his paintings and, if you would be kind enough to call him, he will give you the name of the engraver who did the job. Would you then have the engraver come over and take a look at the picture and send me an estimate of the cost of reproducing this. I would like to have this done while it is in New York, but naturally I want to know what it will cost first. I will be grateful to you if you will handle this for me.

With best regards,

Stanley Marcy's

1000.



ESTERN UNION

SYMBOLS DL w [by Letter NL=Night Lenet

LT - International

t domestic religration is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

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K LLCOOL NE PD AR=KANSAS CITY NO 15# JEBITH GREGOR HALPERT = DOWNTOWN GALLERY 32 EAST DI ST HYKE

DUE TO APPEARANCE HETROPOLITAN OPERA IN KANSAS CITY MARCH ZEND WOULD MARCH 29 BE FEASIBLE TO SUBSTITUTE FOR DATE YOUR LECTURE WILL APPRECIATE IF YOU WILL WIRE YOUR ANSWER REGARDS=

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THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

NEW YORK CITY CENTER GALLERY CITY CENTER OF MUSIC AND DRAMA INC.

nor to publishing information regarding sales transactions, escarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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COUNTESS MARIA ZICHY

February 3, 1955

Edith G. Halpert Downtown Gallery 32 East 51 St. New York, N.Y.

Dear Mrs. Halpert,

Hudson Walker asked me to mail you some information about the City Center Gallery. I am enclosing a brief statement, but if there are any other details that you would like to know, I shall be glad to supply them.

Cordially yours,

Ruth Yates, Director

FER 2

DEAR MIST. HALPERT -

WE RECEIVED OUT PRINTING TODAY. I

ENCLOVE THE HONTH' PRYMENT ON IT-AND

HAVE IT HARVENUL IN OUR HOME. I CANNOT

EXPRESS IN WORDS HOW REALLY GLORIOUS IT

IS-MY WIFE AND I FEEL AS IF WE HAVE

HE SUN IN OUR HOUSE. ALL DE THE LOVE

THE PICTURE-HE MIST HAVE BEEN A

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IS THE UNIVERSAL QUALITY OF DAWN."

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IN LODANT, BUT MONTO, OND DEINAMOR

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JOHGEORGE

FIRE MINITUPE BELLEVUELD THE FRAME AND FIND WHE MINITUPE PREATHER MUCH MORE FREELY WITHOUT IT rior to ponithing uncertaint regarding water transactions, escarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

February 8, 1955

Mrs. Edith G. Ralpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Mrs. Halpert:

You were very kind to remember our interest in the photographs which were in your files. I have gone over them carefully with reference to those which we already have and have selected a group of 18 which we did not have or in which we were particularly interested and wanted duplicates. You will receive the balance in a few days by parcel post and should receive a check from us in the amount of \$13.50 on the basis of 75 cents per print. I hope this is satisfactory to you.

Indeed, we had quite a congress of antiquarians and folk art enthusiasts during the past two weeks what with the Antiques Forum.

With all good wishes to you.

Sincerely,

Mitchell A. Wilder

Milde

searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information as be published 50 years after the date of sale.

Mr. John I. H. Beur, Curator Whitney Museum of American Art 22 West 54 Street New York 19, New York

Dear Jacks

Indeed I shall be very glad to continue to loan the two paintings by Stephen Greene as indicated in your letter of February 8.

Incidentally, these are to be credited to the Downtown Gallery rather than to me - as they are for sale.

Sincerely yours,

EGH : mb

researchers are responsible for obtaining written permission researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MUBEUM OF FINE ARTS

BOSTON 15, MASSACHUSETTS

February 11, 1955

Dear Mrs. Halpert:

I have written Mrs. Watter and hope that she and Dr. Watter will be able to dine with us on Tuesday, March 1st. As we shall go directly to the Chilton Club from the Museum, we shall not dress. Will you tell John Marin?

We are planning to ask the Brewsters to dine with us too.

Looking forward to seeing you,

Sincerely yours,

Henry P. Rossiter Acting Director

Theway A Rossiler.

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

HPR: ESH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LAW OFFICES

BAIN & HOOPES

76 BROADWAY, NEW YORK 38, N.Y.

RECTOR 2-444

OENJAMIN G. BAIN Richard C. Bain James & Hoopes Joseph R. Kindstrand

February 2, 1955

Edith Halport 32-East 51st Street Corp. 32 East 51st Street New York City 22, New York

Dear Madam:

RE: 32 East 51st Street

Our client Excelsior Savings Bank, the holder of the first mortgage covering the above captioned premises, has advised us that the real estate taxes due October 1, 1954 in the sum of \$1,687.50 have not been paid.

This letter is to advise you that unless a receipted bill evidencing payment of such taxes is presented to us by February 8, 1955, we will strongly recommend to our client that an action to foreclose such mortgage be commenced immediately.

Very truly yours,

RCB:lr

and the property of the second

February 17, 1955

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Edith:

The last command which Dorothy gave me before she took her mother to Florida last Thursday was that I should return to you two of the Ben Shahn drawings which I selected three or four weeks ago.

Having had time now to do a lot of looking at the six drawings, we feel that we would like to accept your offer to exchange No. 198 arch of Triumph 1953 (\$350) and No. 146 Ballet Dancer (\$85). At some later date we will select a replacement.

Because the six drawings I selected total \$1,400 rather than \$1,400 as indicated on your statement No. 6785, I assume that our credit with you on Shahn drawings will now amount to \$375.

Schramm

The two drawings are being crated and shipped prepaid express to you this week. If we are wrong about any of this please let us know.

James :

Best regards as always.

JSS:ch

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



20208 Livernois Detroit 21, Mich.

phone UN. 3-2944

Downtown Gallery

32 E. 51st

N.Y. 22, N.Y.

Dear Mrs. Halpert,

In answer to your letter please accept my sincere apologies as I am indeed embarrassed to say that due to an oversight of my records and poer filing, I find that you are correct on Kuniyoshi and Ben Shahn.

Enclosed please find my check for \$150 and I will send balance within a few weeks. Thank you for your courtesy.

Sincerely yours,

Robert Garelick, Dir.

OILS

WATERCOLORS

· ETCHING

LITHOGRAPHS

• SCULPTURE

• REPRODUCTIONS

Robert Garelick
Director
Feb. 1, 1955

or to publishing resormation regarding sales transactions, curchers are responsible for obtaining written permission in both artist and purchaser involved. If it count be abliabed after a reasonable search whether an ertist or chaser is living, it can be assumed that the information y be published 60 years after the date of sale.

Mrs. Frank J. Everts P.O. Box 1183 Lancaster, Pennsylvania

Dear Mrs. Everts:

Thank you so much for sending me the pamphlet. It is most interesting and I am glad to have it for my collection of publications on Demuth.

By the way, so you know of any paintings by him that are for sale? As I wrote you previously, I am very much interested in adding to our collection and should be delighted to get any information about good examples which may be available.

Thank you for your continued interest.

Sincerely yours.

EGH: mh

escent here are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information hay be published 60 years after the date of sale.

WADSWORTH ATHENEUM

OLT. MORGAN, AND AVERY MEMORIALS - A FREE PUBLIC ART MUSEUM - FOUNDED 1942

25 ATHENEUM SQ. NORTH HARTFORD 3, CONN TELEPHONE 7-2191

February 1, 1955

Mrs. Edith Halpert, Director The Downtown Gallery 32 East 51st St. New York 22, N. Y.

Dear Mrs. Halpert:

I am delighted to know that we have written off our mortgage. Our Comptroller was out sick and I should have checked with the bank. I hadn't remembered seeing any additional bill from the bank.

I wish I could get down to see your Shahn exhibition. I have been pretty tied up, but I have had glowing reports of it. I wasn't even able to go to the College Art Association meetings. Perhaps I will be there before the 12th although it doesn't look like it at the moment.

With all good wishes.

Very sincerely yours,

Eluningham

Ca C. Cunningham,

Director

CCC:eg

Prior to publishing information regarding sales transactions, tesearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Anne K. Donovan Exhibition Assistant Milwaukse Art Institute 758-772 North Jefferson Street Milwaukse 2, Wisconsin

Dear Miss Donovan:

Thank you for your letter of confirmation.

As Mrs. Zadok no doubt advised you, she selected some of the outstanding examples in the gallery. She may have also mentioned the fact that in many cases we have only one or two paintings by the artist at the present time. There is a possibility therefore that some of the paintings selected may be sold before September, or before July 5 when we close the gallery for the two summer months. Thus it might be advisable to wait for the photographs and the final listing until you are about ready to go to press. I shall then let you know which of the things will have to be substituted or will give you the names of the new owners - in the event that any of these specific pictures have been sold.

Please let me know whether this is satisfactory.

Sincerely yours,

EGH:mh

h artist and purchaser involved. If it cannot be ad after a reasonable search whether un artist or is living, it can be assumed that the information published 60 years after the date of sale.

Mr. Porter McCray The Museum of Modern Art 11 West 53 Street New York 19: New York

Dear Porter:

For a tough character I have developed a reel self-consciousness and an embarrassment regarding a persistent theme dating back to 1953.

I am referring to a Pop Hart print, belonging to Mr. Howard Chase of Cincinnati, which we consigned to the Museum for the International Program. For your information I am enclosing a copy of a letter dated June 22, 1854, written by Bill Lieberman.

Won't you be good enough to get this metter settled so that I won't continue getting in your hair. Many thanks.

Sincerely yours,

EGM: mh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or rechaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Diggory Venn Institute of Contemporary Art 138 Newberry Street Boston, Massachusetts

Dear Diggory:

The enclosed is self-explanatory.

The printer phoned me hysterically about these requests and I would appreciate it very much if you would follow through with Rudolph Elie to make sure that this correction appears very shortly.

Meanwhile, I am sending all the inquiries to you since you have the booklets available for sale and can obtain additional copies from the printer if you desire.

Many thanks, and best regards.

Sincerely yours,

EGH:mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be extrablished after a reasonable search whother an artist or purchaser is living, it can be search whother an artist or may be published 60 years after the date of sale.

Prior to publishing information regarding sales dansactions researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

407 South Hope Street Los Angeles 17, Calif. February 24, 1955

Dear Mrs Halpert:

In a letter January 22nd, you mentioned that you had something in mind and was forwarding it the following week. As we were out of town unexpectedly the past two weeks we are wondering if by chance they were sent and no one was here to receive them. We had left word, but there is always the possibility that there might have been a slip up.

The campaign is still going on in this city regarding art with all sorts of experts? giving their opinions. We had sent you a sample just before we left, and hoped it amused us. But when you're as close to vocifierous politicians as we are it sometimes becomes nauseous.

In the meantime we hope to hear from you so that we can at least enjoy what is good without any direction from the city council. Is it any wonder that we are always getting smogged in when they never let any light enter.

As always

and Kiraling out 1980 in the State

Sincerely,

Martin L Weiss

Rulyna Rungsha Breum Parls of Gunel Lever Levry

concidents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an actist or unchaser is living, it can be assumed that the information any be published 60 years after the date of sale.

STEPHENS COLLEGE columbia, Missouri March 1, 1955

Miss Edith Gregor Halpert, Director The Downtown Gallery 32 East 51 Street New York 22, New York

Dear Miss Halpert:

I had hoped on getting your exhibit of paintings returned to you before this late date, but a delay in receiving its successor necessitated keeping it longer than anticipated. I do hope the delay will cause no difficulty for your schedule.

The purchase committee will decide upon a purchase for the school's permanent collection, and I have tried to hasten a decision on their part.

I wish to express gratitude for the fine exhibition you sent, and the students and faculty enjoyed it tremendously. Thank you for your very fine consideration.

We are shipping the paintings by Railway Express, prepaid, to the Berkeley Express and Moving Company to-day. They will uncrate and deliver them to you.

Sincerely yours,

Well Freu

Will Fround

Chairman, Exhibition

Committee

WF':m

JEROME ZIPKIN

Dowessy Sditte -Taw that I can go and camps ViVion With you and naw that I have Somswhat Escapsed Aram the theil of Lour desauly, thought ful gift - Efsal sseurs Enough to Sir dawn and than X som though I am looking forward to Buy mars supression in Dessen Having finally reached the of 3 of 21 I had intendent to no longer 25 coqui25 farure withdays after cont generosity have grown up this idea and leops this saunds trast towish ut who isn'T

expenders are responsible for obtaining writer, account of a community material of the community writer, account of the row holl artist and purchaser involved. If it connective stabilished after a concentral search whether an artist or sarchasen is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, assembles are responsible for obtaining written permission from hoth artist and purchasor involved. If it cannot be satablished ofter a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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This is a full-rate Telegram or Cable-gram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION (15).

SYMBOLS

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VLT=Int 7 Victory Ltt.

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NA 028 PD= HAVERFORD PENN 3 944AME=

1955 FEB 5 AM 10 21

MISS HALPERT, DOWNTOWN GALLERY=

HAVE FLU WILL TRY TO BE IN TUESDAY=
-- CHRISTINE SCULL=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

receive the purisating union manufacturing states unusactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

Department of Art "LOS ANGELES 24, CALIFORNIA

February 17, 1955

AIRMAIL

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York City, New York

Dear Edith:

The last color plates have arrived, the catalogue has gone to press, I get copies Thursday or Friday of next week, and they will be in Rossiter's hands Monday, February 28. This is too close for comfort, but as you know, there is no comfort in this business. The catalogues will be there, and I shall send you some of the first to come in.

I shall be interested to hear further from you about the New York showing. As you know, I am prepared to take it up with either Museum, but the whole thing is so sensitive that I naturally want a word from you. All I can say is that I have endeavored to keep each opportunity open.

Ever yours,

Frederick S. Wight

Director of the Art Galleries

FSW:ys

P.S. If there are some referencies in this cate layer, in organe that some were ed. Pad and

I look forward eagerly to the catalogue and if you have an extra \$600f. Assilebite please send one on to me. Incidentally, how did Lane's reproduction turn out? He sure is a big he-man and wanted to do it his own way. Did you hear about what happened to the organization of forebord and Lanes engraver? The latter covered the entire canvas with itselfs of vaseline and I was beside syeelf when I heard of this to will be advisable for him selsynt soll to refrain from any repair work on his own and urged him to bring the picture directly to Mr. Rossiter those restorer and may have a solution for the problem.

Since you did not hear from me to the contrary, I assume you went through with the entalogue. The substitutionsoireeds os bad I referred to had no relation to the exhibition whatsoever. I am sorry that I mished yourge 'Driving the that we wore obliged to lend to the lenders paintings in substitution for those which they were releasing for the Marin show. This has all been taken care of including Mr. and show. This has all been taken care of including Mr. and

EGH:mh

ir. Dowley of the Boston Museum is evidently hard at work on the publicity. We have had several conversations and I informed him of the Time Magazine article which should be forthcoming with six color reproductions (I hope). They took five here and the sixth was to be the painting owned by Duncan Phillips entitled "Spring", 1955. It was a very unfortunate time because the material was being packed at Budworth and most of the New York mictures had been already been picked up from the collectors. They had the original choices with the exception of one, which we substituted.

The New York Times magazine section now has a large collection of photographs under consideration, with the idea of having Charlotte Duvree write the feature article. I should hear by tomorrow afternoon as to results. Dooley will attend to the others, but I was eager to get the two major publications going on this.

We sent Boston quite a few photographs, but unfortunately many of the others are not obtainable as we have only single prints of pictures owned by other nuceums. As the printer releases some of the photographs would you send them on to Boston. The newspaper reviewers don't need them until just before the opening. It would be preferable naturally to have as many owned by institutions and collectors as possible, rather than those in the gallery group of which we do have available photographs.

Mrs. John Rood 1650 Dupont Avenue South Minneapolis 5, Minnesota

Dear Mrs. Rood:

I am so sorry that you did not have an opportunity to see the Shahn show and to hear the enthusiastic comments about "Maisonides". It was one of the two most popular pictures in the exhibition, and I was asked to communicate with you on several occasions offering you an increase in price.

A catalogue of the exhibition is enclosed and I may say frankly that I am delighted the show closed on Saturday as everyone in the Gallery is on the verge of collapse after four weeks of the most extraordinary activity we have experienced. The attendance broke all records and, while we had nothing for sale in the exhibition proper, all the small watercolors, drawings and prints were bought out rapidly.

The picture was repaired to a degree end sent to Worcester as you requested. You will no doubt receive an acknowledgement.

My best regards to you and Hr. Rood.

Sincerely yours,

EGH: mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is hving, it can be assumed that the information may be peblished 60 years after the dute of sale.

tor to publishing information regarding sales transaction searchers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be tablished after a reasonable search whether an artist or rechaser is living, it can be assumed that the information rechaser is living, it can be assumed that the information of the control of the

BORDIGHERA (Imperia) PALAZZO DEL PARCO TELEF. 25-80

February 5, 1955

Downtown Gallery 32 East 51st Street New York, New York

Dear Sirs:

The organizing committee of the Third Exhibition of American Painting in Bordighera has invited Bon Shahn and Edward Hopper to show three paintings, each, at its exhibition to be held May21st-June 21st, 1955.

The member of the committee from New York and gerdighers, Matila Simon, has asked lilian MacKendrick of New York to assist in the selection of paintings with you and the artists. Mrs. MacKendrick will telephone for an appointment for these selections.

May we thank you in advance for your kind cooperation ?

Very cerdially years,

Сінасрра валос

Secretary of the Committee

LA NATIONALE CAISSE ENREGISTREUSE PARIS

DIRECTION GÉNÉRALE

+ 2 -

I will be back in New York on Thursday March 17th, and I hope to have time to stop and to see you on the following day - perhaps also with Helen as she will be meeting me.

I do hope that arrangements can be made for us to show Charles' pictures in Dayton, and will appreciate anything which you may do to essist us toward that end.

With best personal regards, I am,

Very sincerely,

James E. Warring

JEW:bds

cc: Miss Esther I. Seaver,

Director Dayton Art Institute.

archers are responsible for obtaining written permission toth artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or haser is living, it can be assumed that the information be published 60 years after the date of sain.

DIENST VOOR SCHONE KUNSTEN DER GEMEENTE 'S-GRAVENHAGE

GEMEENTEMUSEUM

W/P.

No. 57445/D.

ONDERW.:

BULAGE(N):

MUSEUM BREDIUS

S-GRAVENHAGE, February 7th, 1955. STADHOUDERSLAAN 41 TELEFOON 553640

Mrs. Edith Halpert Director Downtown Gallery 32 East 51 Street New York 22 N.Y.

Dear Mrs. Halpert,

In the New York Times of Jan. 23rd I saw a very favourable note about the Ben Shahn show now on view at your Gallery. As you were so kind to promise me in your letter of October 14th about having a Ben Shahn exhibition in The Hague and Zürich, you will I hope forgive me if I come to you again with the same question. Both Zürich and ourselves are still very much interested in having such an exhibition this year or nex year. Will you please write me if there is any hope of accomplishing this project.

Thanking you in advance, I am

Sincerey yours,

Dr.L.J.F.Wijsenbeek Director.

WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th STREET



NEW YORK 19, N.Y.

February 9, 1955

Mrs. Edith Halpert 32 East 51st Street New York 22, New York

Dear Edith:

I thought you might like to see the enclosed. Keep it if you wish.

I keep getting letters from people who want the ABC but cannot find it. Do you know what headway the Federation is making with its distribution? A list of institutions which have taken it would be most useful.

Yours in haste,

Curator

JIHB:ml Enclosure

February 15, 1985

Mr. Arnold H. Maremont 1600 South Ashland Avenue Chicago S. Illinois

Dear Mr. Maremont:

We received word from Allen McNab of the Lowe Gallery in Miami to the effect that the Stuart Davis painting was shipped to you early last week. I hope that you have received it. I hope too that you were not annoyed with our request that the painting be replaced in the crate and shipped directly to the University Galleries at the University of Nebraska, Lincoln 8, Nebraska, where it had been promised months ago for exhibition.

If you have had an opportunity to see the picture, do let me know what your reaction is to it. Should you decide to acquire it, we can advise the University that the painting is on loan. I shall be most grateful for the information.

Sincerely yours,

E(With a mile

Mr. Felix Landau Landau Gallery 702 North La Cienega Los Angeles 46, California

Dear Mr. Landau:

At last the mystery has been solved. It was a shipping error and your book was sent to Omaha, Nebraska. The museum wrote today that they were shipping it to me. Will you therefore send the book to the Joslyn Art Museum, 2218 Dodge Street, Omaha 2, Nebraska, and as soon as the \$50. book arrives I shall send it on to you.

Mrs. Halpert has been away recuperating from the excitment of the Shahn exhibition. As soon as she returns I shall mention the fact that you are waiting for the prints and drawings.

Sincerely yours,

LA:mh

om both artist and purchaser involved. If it cannot be ushlished after a reasonable search whether an artist or inchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

Miss I. Hogg

know, the sold to the Hetropolith Auseum, but I have heard runges that the antire group will be renurchased by who edekarenteller the the Metropolitan to be added to the Willemsburg Collection to keep it all intact.

Miss I. Hogg 2940 Lazy Lane Houston 19, Texas

Ay Deet Negarda.

Simerreig yourse.

Dear Miss Hogg:

Evidently our letters crossed. Last week I sent you a complete photographic record of the objects you had selected, together with a price list contained in a note. However, I am now enclosing a formal consignment blank enumerating the items.

Bolf: na enc.

Unfortunately, the New Tork Hagle weathervane had already been shipped to you, together with the large eagle. The smaller container which holds the former maybe returned to us unopened.

All the other objects are being cleaned or placed on bases and will be sent to you as they are completed. The only delay will be in connection with the statue of Columbia which has to have a major remain on the left arm, which is broken, and will have to have the paint of recent rintage removed. I think your idea of using freight is an excellent one and we shall carry that out in connection with the two heavy weathervanes - the Formal Rooster and the Formal Horse. The others are light enough to go via express.

Indeed it was a great pleasure to meet you and I hope that we can have a more leisurely time on your next visit. The Ben Shahn exhibition has broken all attendance records and I must say this was a mighty busy place when you were here.

I hope that you enjoyed your visit in Williamsburg and had an opportunity to see the folk art collection I made for Mrs. Rockefeller many years ago: Incidentally, it might interest you to know that we still have an outstanding group of folk art paintings of equally high quality. It just occurred to me that both the Formal Hooster and the Formal Horse, which I had sold to Mrs. Rockefeller, were among the many top objects which were not sent to Williamsburg but which instead were selected by Alfred Barr for the Modern Museum. These subsequently, as you

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mr. Richard Benson Circulation Manager American Heritage 551 Fifth Avenue New York 17, New York

Dear Mr. Benson:

Yes indeed we have received three previous bills as well as the most recent letter calling our attention to our so-called delinquency.

If you will refer to your previous correspondence you will find that on all three occasions we replied immediately advising you that the subscription had been paid. For the fourth time I am repeating this information. We mailed a check to you on November 19, 1964, no doubt one of the first checks received by you as it was sent with the subscription on receipt of your first mailing. This was our check #19603 and according to the bookkeeper had been cleared through the bank.

Frankly, I am very much surprised that through your bookkeeping errors you inadvertently irritate the subscriber. I do hope that this is the last letter I have to write you in connection with this payment.

Sincerely yours,

EGH: mh

Feb 1. 1955

MRS. ARTHUR U. HOOPER

5820 PIMLICO ROAD

BALTIMORE 9, MD.

New York.

Dear Mes Helpert:

Enclosed is a check for severity fine dellars (95.00) in pay neat for the "print-waterealor" Patterson #1" by their Shapin which you so kindly leaved us for the Rental Gallery at The Beltimore Museums & At.

It was baught by Mr Edward Gellegher and sent by hum to The University of tryoner to his Memorial Collection of Contemporary autitles, May I have, as I already have witters you, another cappy of Patterson to so soon as passible. Sincerely Mrs. Arthur Hoper

Miss Theodora Pleadwell 41 Barrow Street New York, New York

Dear Miss Pleadwell:

I believe we have had correspondence in connection with this previously.

I am referring to a credit that we have on our books which we are as eager as you to close out.

If you recall the terms of the consignment of the Kolbe, we agreed to sell it for you and apply it against your purchase of a painting at this gallery, the commission on which would compensate the double transaction.

Since you have no intention of purchasing a painting, may I suggest that we treat this transaction as a consignment on which the special commission is only 20% (instead of the usual 25%) for making the sale. If this is satisfactory, we shall send you the check for \$240. immediately, representing the selling price of \$300. less the 20% commission.

May I hear from you.

Sincerely yours,

19925 Chil Arabis rior to publishing incommon regarding written permission escarchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be exphilished after a reasonable search whether an artist or perhaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Dear Mrs. Halpert:

I have your letter of February 5th to Mrs. Powers with instructions for revising the price of the "ABC for Collectors of American Contemposary Art" and will adjust our order form accordingly.

I note that the Princeton Press can no longer accept orders of under 10 copies and will therefore recommend that requests for individual copies be addressed to local maseums. Maybe in this way the museums will, in turn, be prompted to place more orders.

Enclosed is a clipping from the Herald Tribune of Sarasota, Florida, which I thought you would like to see.

Sincerely yours,

Annette L. Michler

from both artist and purchaser involved. If it cannot be established after a reasonable soarch whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nebraska, to the following address:

tromers H. Honra February 5, 1965 1600 South Ashland Avenue Chicago 8, Illinois

Ar. Allan Howab, Director Lowe Gallery

degrate the becoming a cultural free country.

He will arrange to forward it promptly to Lincoln, Nebro viterovint aska. Coral Cabine 46, Florthe

You know, of course, that the Sheeler is to go directly to media most the University of Mebraska, where it has to be received by February 16 on and the Davis prior to the toto Haraportes and and JI I promise faithfully that you will be getting all our, or test agod creamswhen you dealth in the future . I holdentally assertion and you making plans about the Florida exhibition; I A vacing sais at really very much excited about the idea, and hope that decoment visus can make it a tremendous successes become seen senored and took

And so, cheerio.

I cannot tell you have endergoes if a shout the with-drawel of the platurer of the continue of the first in Fl tell Craft that next year I will dive him the mort stanendous exemples by any of the artists he desirer. This has been a perticularily officult seesna because the artists have produced so little and the demends have been so great, burticallarly in the ter of biles, leaving collaing at alk for circulation to museum as infilance. realize her bed tile is on a long term basia as some of these artists will be unknown preffy soon in vertous localities unere their pictores have been unchteinable. we had a meeting here recently to discuss the situation sud I as sure that a se will be better organized in commectios vith this next season, by withnoiding pictures from the market and reteaching a proportion for exhibition purnoses exclusively.

Now tipt I have made this pretty speech. I have an additioned favor to ask of you. For almost a year, Mr. Maremont, whose address I am listing below, has been weiting to eac the original of a photograph which intrigued him. I am referring to the Stuart Davis painting entitled, "Nedium Still Life", fome time back, he and I had a heated discuseion about the idea of his collection, which has concentrated to date on the work of European artists exclusively. Thus he has rest cause for annoyance, in that the only American picture winten hes intrigued him has never been available for him. Thus, too, I wonder whether you could chip the photure a waek ahead of the delivery to the University of

EGH: ah

Mr. Hugo Kastor 907 Fifth Avenue New York, New York

Dear Mr. Kestor:

Forgive me for not having returned your call. Had you visited the Gallery during the past three weeks, you would understand the situation.

The Shahn show has broken all attendance records, and we are all on the verge of collapse. I have had no time to attend to any telephone calls nor to any correspondence.

while I am very eager to be of assistance to you, I find that in talking to several Museum directors regarding the idea I had suggested, schedules in the right locality are so filled that no one is equiped to add any exhibition for quite some period. Since my experience is limited entirely to this gallery and the continued build-up of the artists associated with it, I am frankly at a loss as to what other suggestions to make about your promotion - other than to hire a professional public relations man who can devote himself properly to the job. Thus I am returning all the material to you.

If the time comes when I can really devote the proper attention and thought, I shall get in touch with you, as it would really be a pleasure to work with you.

I hope to see you when I am functioning at a more leisurely page - in Connecticut.

My best regards to you and Mrs. Kastor.

Sincerely yours,

BOH: mh

rier to publishing information regarding sales transactions, escurbers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or unchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Weylin

NEW YORK 22, NEW YORK

Dear Miss Halpret

Jam sending for this
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Art in America

Cannondale, Connecticut

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Business Manager
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Rook Review Editor Verts, Banken ANNOUNCING OUR ANNUAL MAY AMERICANA ISSUE

AMERICAN RESTORATIONS

Guest-edited by Abbott Lowell Cummings of the Metropolitan Museum's American Wing

Feature illustrated articles on WILLIAMSBURG, COOPERSTOWN, DEER-FIELD, MYSTIC, STURERIDGE, GREENFIELD VILLAGE IN DEARBORN, and SHELBURNE - plus listings of other major restorations throughout the country.

This special issue, planned as a summer guide for travelers interested in Americana, will feature a map spotting the restorations, accompanied by an index of advertisers, listed by states. The advertisers, very much a part of this issue, have been invited to advertise only if we wished to recommend them as one of the selected group that will make up the special directory to accompany the travel map.

The RESTORATIONS issue will be widely distributed from spring to late fall throughout New England, the Atlantic States and other parts of the country by the featured restorations, at antiques shows, and by a group of selected hotels, shops and galleries.

Send enclosed contract reserving your space by return mail to insure preferred position. Listing of your gallery in connection with the travel map is included without charge as a supplement to your display ad. Copy is due by March 25th.

We look forward to having you as part of the special RESTORATIONS issue.

researchers are responsible for obtaining written permussion from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Leigh Block 1260 Astor Street Chicago, Illinois

Dear Mrs. Block:

Thank you for your very nice note and your check.

Sincerely yours,

FGH:mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sole.

Mr. Robert Richman Institute of Contemporary Arts 3104 Que Street, N.W. Washington 7, D.C.

Dear Mr. Richmant

I too am very sorry that the two paintings owned by the Virginia Museum will not be available. Unfortunately, we have no substitutions here. "Colonial Cubism", the latest Davis, has just been acquired by the Walker Art Center, leaving us no stock whatsoever. The only suggestion I have is that you communicate with either the Metropolitan Museum which owns "Seme", or with Mr. Stanley Wolf, Rock Hill Recording Co., 19 East 50 Street, New York City, who owns "Rapt at Rappaport".

We have a Sheeler coming back from an exhibition very shortly and I am enclosing a photograph of this. Otherwise I would suggest that you write to Mr. William Lane, Standard Pyroxoloid Co., Leominster, Massachusetts, for his "Ore Into Iron". In view of the short time left, it maybe advisable to phone, and I am listing the telephone numbers of Mr. Wolf and Mr. Lane.

Mr. Wolf - Plaza 9-7979 Mr. Lane - Leominster 4-8351

Good luck.

Sincerely yours,

EGH: min

not to purksome information regarding sales universals, executions are responsible for obtaining written permission executions both artist and purchaser involved. If it cannot be stabilished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MUSEUM OF FINE ARTS

BOSTON 15, MASSACHUSETTS

February 11, 1955

Dear Mrs. Halpert:

Thank you for your letter of February 10th. I am delighted that you will dine with us on Tuesday, March 1st, after the opening of the Marin Exhibition.

I shall write Dr. and Mrs. Watters and nope they will join us.

Time Magazine's photographer has been here, and Mr. Dooley is at work on the publicity, so I think that all is going well.

We shall look forward to seeing you and John Marin on March lat.

Sincerely yours, Identy P. Rossiles

Henry P. Rossiter Acting Director

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

HPR: ESH

researchers are responsible for obtaining written permissive from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE BALTIMORE MUSEUM OF ART

WYMAN PARK BALTIMORE 18, MARYLAND GHEBAPEAKE 3-7650

4 February 1955

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I know that Ed. Gallagher will want us to lend "Mr. Ace" to your Kuniyoshi show. Therefore, without any further ado - you can count on having it for exhibition from February 23 to March 19, and we shall get the painting off to you immediately so that you have it by February 10.

The color plates for the painting belong to the Sterling Engraving Company.... If you write to them you can, I feel sure, borrow them. They will also be glad to send you a batch of the postcards to sell probably.

With every good wish for the success of the show.

Sincerely,

Adelyn D. Breeskin Director

ADB/ea

LAW OFFICES

JOSEPH E. GOLD

Suite 1301 FINANCE BUILDING

1428 SOUTH PENN SQUARE PHILADELPHIA 2

RITTENHOUSE 8-3100

February 15, 1955

Sincerely yours,

Mrs. Edith Halpert The Downtown Gallery, Inc. 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I am enclosing my check, in the sum of \$100.00, on account of recent purchases totalling \$1,300.00. The balance will be paid monthly in twelve installments.

I would appreciate it if you would put another frame on the Marin. The present frame looked used and it was too small. I would like a frame such as you put on the other Marin which we purchased.

As to the Shahn frame, some type of crossbar should be attached to the back so as to make it hold.

With kindest regards, I am,

JEG:LT

Enclosure

46

February 24, 1965

Miss Mildred Goosman, Registrar Joslyn Art Museum 2218 Dodge Street Omaha 2, Nebraska

Dear Miss Goosman:

Thank you very much for sending the information regarding the Ben Shahn "Alphabet of Creation". I am indeed grateful for your cooperation and will have the \$15. book sent to you immediately from California.

Sincerely yours,

LA: mh

escarrings are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is living, it can be assumed that the information may be published 60 years after the date of side.

Prior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an untist or purchaser is living, it can be assumed that the information may be published 60 years after the date of rule.

Stablite an chaft Demblite and chaft He competered Debut He competered Debut Februay 10, 1955

> Mr. Sidney Berkowitz 29 East 64th St. New York, N.Y.

Dear Mr. Berkowitz:

Thank you very much for seeing me Tuesday.

I am enclosing three copies of my resume, as you requested. If there is any possibility of an opening at the Downtown Callery I would be very interested. Do you think it advisable that I write directly to Miss Halpert at the gallery?

Thank you again for your consideration.

Very truly yours, George O'Brien

George D. O'Brien 356 East 57th St. New York, N.Y.

Prior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be mistished 50 years after the date of sale.

The City College

CONVENT AVENUE AND 139TH STREET NEW YORK 31. N. Y.

February 25, 1955

Artist Research Project

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York, N. Y.

Dear Mrs. Halpert:

The City College is engaged in a Survey, under a grant from the Rockefeller Foundation, of the facilities and problems relating to the exhibiting and marketing of the work of contemporary American artists.

Toward that end we have selected a number of artists and gallery directors for personal interviews. Your gallery has been included among these and we hope you will find it convenient to have one of our art faculty call on you for this purpose. Please be assured that this inquiry is entirely confidential. No names will be used in our report but only the conclusions drawn from the mass of data will be presented.

Within the next few days one of the members of our Artist Research Project will call you for an appointment. I trust you will be able to see him.

We all realize that the ert situation in America has become particularly complicated since the end of World War II. Anything that can be done to help both the artist and the dealer will be most welcome. We hope that recommendations for positive action will issue from the conclusions reached in this preliminary survey.

With all good wishes,

Sincerely,

Bernard Myers, Director Artist Research Project

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LA NATIONALE CAISSE ENREGISTREUSE

PARIS

DIRECTION GÉNÉRALE

Paris, February 23, 1955.

Mrs. Edith Halpert, The Downtown Gallery, 32 East 51st Street, New York City.

Dear Edith:

You will perhaps recall the conversation which I had with you in your office last autumn, with regard to the possibility that the Dayton Art Institute might also have the privilege of showing the Sheeler Retrospective Exhibition.

At that time you referred me to Mr. Frederick S. Wight and tried to arrange a meeting for me the afternoon of the day I talked to you. However, this meeting was not possible, and you suggested that I write directly to him in Los Angeles.

Just before I left Dayton early this month, I wrote to Mr. Wight on the above subject. For your information, I am quoting his reply dated February 8th, which finally reached me in Rome last week:

" I want to thank you for your letter of February 2, in which you " suggest that the Sheeler Retrospective Exhibition might come to " the Dayton Art Institute this summer.

" I believe that this is quite feasible. It simply hinges on the propriety of asking for an extension of the loans, and at that time of year it should not be too much of an imposition. There will be some refusals, but these can undoubtedly be made good with substitutions from the Downtown Callery if need be.

"In any case, I want to thank you for your interest, and I am more than delighted to do anything I can for a friend of Musya and "Charles."

I am writing to you at this time and sending a copy to Miss Esther I. Seaver, Director of the Dayton Art Institute, whom I believe you know, so that you may correspond with her directly to see what arrangements may be worked out, so that we may get the Sheeler Exhibit, or a major portion of it, before it is finally disbanded.

.../...

Mr. Amold H. Haremont 1600 South Ashland Avenue Chicago 8, Illinois

Dear Mr. Maremont:

The current chapter of the Davis saga is as follows. We have asked Allan McNab of the University of Miami to ship the painting to you immediately, en route to its exhibition at the University of Nebrasks, allowing just a few days in Chicago.

If this will rush you too much, please let me know. I will certainly agree with you that the procedure in connection with "Medium Still Life" has been rather out of the ordinary, but I do hope you understand the ourious situation in which we find ourselves.

If this is satisfactory, will you please look at the painting for several days and make your decision, but in any event, will you be good enough to forward it to the following address, where it has to appear by February 15.

> The University Art Galleries University of Nebraska Lincoln 9, Nebraska

Attention: Kr. Norman A. Geske, Acting Director

The crate will of course be sent collect to Nebraska, which is prepared to pay the charges.

Unless I hear from you to the contrary immediately, the instructions will be carried out in Mismi.

Sincerely yours,

EOH inb

February 23, 1955

on consequent

The University Art Galleries University of Nebraska Lincoln 8, Illinois

Attention: Mr. Norman A. Geske, Acting Disector

Dear Mr. Geske:

We have forwarded to you today by Railway Express collect, the Stuart Davis painting "Medium Still Life."

Yours very truly,

Atnold H. Matemoni

AHMIJC

cc: The Downtown Gallety 32 East 51 St. New York 22, N. Y.

UNIVERSITY OF CALIFORNIA

los angeles 24, california

Department of Art

February 3, 1955

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

Thanks for your letter of the 29th.

To clean up loose ends, I have phoned Folsom after phoning you and have heard from Bill Lane; and all the plates will be here on time.

The catalogue is going to press by degrees, and I see page proof tomorrow.

I just sent you a total list together with the Budworth pickup list. I have now scrapped Castleton China, and I have just had pleasant confirmation from the Mational Gallery, so that Storm Over Macs is firm.

I would have assumed the catalogue was therefore firm except for this letter in which you say "We have made substitutions for several collectors in New York who were originally very hesitant about lending their pictures for so long a period." This disturbs me as I gather the catalogue will not fit the show in Boston. If I have a Night Letter from you on receipt of this, I can make the catalogue fit. I do hope that all the present lenders stay with us through the opening show. The show is already weighted with gallery and estate paintings, and I do not want to expose ourselves to criticism here. In brief, unless I hear from you by Night Letter on receipt of this, the catalogue list is printed as you now have it in my last; and in this case do try to get the Boston showing in line with the catalogue in every respect.

This brings me to publicity. I wrote Rossiter throwing the publicity for the opening show on him. I did not wish to stick my neck out from California, and my luck has been too good. Dooley wired for the galleys, and I am sending them on. I should have some photographs available, but they are still at the printers, and I think you had better fix the museum up with what it needs. Besides, this opens this subject with them, and you might do something about Dorothy Adlow directly. She is a good friend.

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STATE UNIVERSITY OF IOWA IOWA CITY IOWA MENORIAL UNION

OFFICE OF THE DIRECTOR

February 23, 1955

Mrs. Edith Halpert Downtown Gallery 32 East 51st Street New York 22, New York

My dear Mrs. Halpert:

It is now final and definite that I want the show for the Fine Arts Festival this summer which we have discussed by correspondence and in person.

We should like to have a maximum of thirty-six pictures, and we could get along with as few as thirty. They should be somewhat varied in size inasmuch as not all of our excellent spaces for hanging will accommodate large pictures. However, we can make adjustments.

I am figuring on your former estimate of a total cost of approximately five hundred dollars \$500.00). I want you to know that all of us appreciate very deeply your gracious service in this matter.

I fully expect to buy a picture or two from the group, and we shall be more than happy to post prices and to encourage those who attend the exhibition to buy.

I should think that it would be necessary for the pictures to be arranged for and then gathered up in one movement of the trucks for crating and shipping or there would be a considerable increase in expense. If they can be sent in time for shipment freight of course that will save us something on expense too.

If it becomes necessary for me to talk with you personally I shall certainly try to plan to be in New York in connection with other travels. At the present time, however, I have no definite expectations of being in New York City this spring.

We will prepare a nice catalogue here and for that purpose we should have the list of pictures, artists, together with as many photographs as possible as near May I as possible.

February 16, 1955

Mr. Stanley Marcus Neiman-Marcus Co. Dallas, Texas

Dear Mr. Marcus:

At the suggestion of Mr. William H. Weintraub, we visited the Downtown Gallery, 32 East 51 Street, New York City and viewed the painting by Mr. Ben Shahn to determine our estimate of cost for reproducing it.

The subject is a very interesting one and should not be very difficult to reproduce.

In line with the normal cost for letterpress printing plates, size 7 by 11 inches, plates from this particular subject should come to about \$750.00.

If you want us to do this work for you, we would appreciate it if you would give us further information as to how you plan to use the plates. We will be happy to work with you in any way that we can.

Very truly yours,

Walker Engraving Corporation

Ridney Boddin

SG/kh

archers are responsible for obtaining written permission both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or chaser is living, it can be assumed that the information be published 60 years after the date of sale.

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Mr. Frederick B. Wight
Director of the Art Galleries
Department of Art
University of California
Los Angeles 24, California

Dear Fred:

I have your correspondence in connection with the Sheeler exhibition for the Dayton Art Institute and shall let you and Niss Seaver make the decision in this connection.

Frankly, it is of little consequence to Sheeler to have an exhibition at Dayton, from all I hear of the place. Warring is personally interested as he is very friendly with the Sheelers and owns an example of his work, but I doubt whether the rest of the town is really interested in any kind of art, from all I have heard in the past. However, I may be wrong, and as I say go shead and do whatever you think best.

I am delighted that Texas came across and bought 600 catalogues. If you run short, we have about 80 catalogues to spare.

Although I do see the Phillips' occasionally, he is a mighty tacitum person and never says anything beyond absolute necessity, except when talking about a specific picture. I shall keep my ear to the ground and shall keep you advised.

I called Folsom and the plates are being sent to you via air express today. He also promised (he meaning Eldridge) to check with Bill Lane regarding his plate which, as I wrote you previously, is being made in Worcester entirely under Bill's supervision. It think it would be advisable for you to wire him directly as he is not very keen about female supervision.

John Marin, Jr., sent you a check today and hereto I think it would be best if you wrote to Fleischmann directly. His address is: Lawrence Fleischmann, 19480 Burlington Drive, Detroit, Michigan. I called him twice previously to get the paintings anipped to Boston and at this stage he is too annoyed with me for bawling hell out of him in connection with the delay to do anythink further. However, I think

archer's are responsible for obtaining Whiten permissions both artist and purchaser involved. If it cannot be blished after a reasonable search whether an artist or baser is living, it can be assumed that the information be published 60 years after the date of sale.

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Mr. Duncan Phillips Phillips Gallery 1600 Slst Street, N.W. Washington, D.C.

Dear Mr. Phillips:

Just as I was leaving for a rest cure in Atlantic City, the galleys arrived from the west coast. Thus I had the opportunity of reading all the material at leisure.

I cannot restrain myself until the official publication date, but must tell you now how utterly beautiful I found your foreword. Within two pages you captured the full essence of Marin, you established his place in our culture and with keen insight expressed his relationship to the other giants.

I am very happy that this will appear as a public and permanent document, and am sure that Marin would have loved it too.

Sincerely yours,

ECH: mb

th actist and purchaser involved. If it cannot be not after a reasonable search whether an artist or or is living, it can be assumed that the information published 60 years after the date of sale.

Prior to publishing information regarding sales in researchers are responsible for obtaining written from both artist and purchaser involved. If it can established after a reasonable search whether an entablished after a reasonable search whether an purchaser is living, it can be assumed that the infigury be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Department of Art

February 8, 1955

Mrs. Edith Gregor Halpert Director, The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Edith:

A Sheeler letter: I have just received a letter from James Warring, asking if the Sheeler show might go to Dayton this coming summer. He is off to Europe for seven weeks and asks that I write Esther Seaver. I enclose my letters to her and to him.

My thought is, as you see, that I well might extend the show without too much imposition on the lenders, considering the time of year. I had, however, the second thought that it is likely that we shall extend the Marin show, and I do not like a reputation for this sort of thing. However, the circumstances are quite different. Let me hear from you; meanwhile, I await word from Esther Seaver. The whole thing may be out of range of the Dayton budget unless Mr. Warring is personally involved.

To come back to your letter of February 3, let us wait a little while on the Sheeler situation; something may turn up; but, scherly, I expect that we must spend what we have and not try to find more. The group which we have brought together is not yet adjusted to purchase spending, and what help we get from it we shall desperately need for operational uses. I cannot put on the shows that I do on our budget.

You can see that I have had to shut my eyes to the opportunity of the Golden Gate. It looks like a splendid painting, and I am all the more sorry, though there is some satisfaction that I helped in an indirect way with bringing it into existence -- but midwives are not parents. What this comes to is that I shall be in the East this summer, and perhaps that is the best time for me to shop with what little money we have.

I have neglected to tell you that we had a pleasant windfall from Fort Worth. The Texas enthusiasts bought 600 extra catalogues to give away, and I have not been so pleased since I got my Flexible Flyer. It is quite true, therefore, that I only have 100 and a very few left; and if Dayton goes along, there will be precisely no Sheeler catalogues left.

Ever yours,

Frederick S. Wight

Director of the Art Galleries

FSW:dd

Mr. Robert Pollak 1321 East 56 Street Chicago, Illinois

Dear Mr. Pollak:

Finally the mystery was solved when we discovered that the early American watercolor had just been sent to the Baltimore Museum for exhibition.

If you like, we shall send it to you on approval as soon as we can remove it from the Museum show. Won't you please let me know.

The print is being shipped to you on Monday.

It was so nice meeting you and Mrs. Follak. Now that the Shahn exhibition is closing - this evening - the gallery will function more normally and I hope that you will some in to see us soon again.

Sincerely yours,

ECH:mh

searchers are responsible for obtaining written permission on both entist and purchaser involved. If it cannot be ashished after a reasonable search whether an artist or archeser is living, it can be assumed that the information as be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

VALLEY ROAD

OAKLAND, N. J.

February 20, 1955

Dear Mrs. Halpert:

Could you send me 8x10 glossies of three of Ben's pictures for reproduction in my forthcoming book on form and content in Western painting; let me know also to whom I should write for permission. The three are "Brothers", and two in the recent show, the man in the wheat field and the clown on another man's shoulders brandishing a clarinet.

Ben has already read the book as is enthusiastic about it. I hope you will like it too. It will come out in the Fall.

from a man in Japan who wants to publish a Japanese version of the Shahn book, but wants two more color plates. He suggests the Red Bridge ("only if a master plate is available") and "the work owned, I believe, by University of Illinois, depicting a great hand in white outline pressing down upon a lying figure, of which a fairly good reproduction is found in their catalogue and might be obtained with little trouble". What can I write him about these. He says a monograph on Kunyoshi is the only book about an American artist ever pub-

lished in Japan. Yours always.

фи мини вогом

much

P. O. BOX 1188

ANCASTER, PENNSYLVANIA

mrs Edith Gregor Halfert The Downtown Galler 32 East 51 Street yew York 22, n. y. Dear Mrs. Halpert, you for, the picture dealers name and address. Enclosed is brooklet. The Mes John E. malowe, had gone to the Penna academy of The Fine Orts at the same time, as Charles Demuth, also her sister mary Herr year's later he had given them each a painting, or water colour. One incorrection, is Mrs. -Demuth passed on in the summer of 1946. Sometime after his death the latter game a Panel for Steen to Mrs. J. Hale Steinman. abor Who & newin Shroeder & (niece) and Mrs Samuel R. Slaymaker (grandniece) of Mr. Robert E. Lockers and Mr. Richard Weyand's What is the two nieces, sectioned them. from Mr. Locker, as did Mr. Wars.

Mr. Wang Chi-yuan 58 West 57 Street New York 19, New York

Dear Mr. Chi-yuan:

Although we would like to cooperate with you and your organization, this does not seem feasible because of the change of policy effected about two years ago. After twenty-eight years of operation, we have decided to curtail our activities and limit ourselves entirely to the ten artists whose names are listed below. So many new galleries have been organized in the past few years that there should be no difficulty for you in securing the appropriate organization for the exhibition you have in mind.

Sincerely yours,

EGH : mh

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or surchaser is fiving, it can be assumed that the information may be published 60 years after the date of sale.

will there be more than one hundred of any model. I shall send you all the explanatory data about these. If, on the other hand, you would like to have an exhibition of the entire group of which photographs are being sent to you under separate cover, we shall be glad to arrange this, but on all but the five or six orders the would be not as a small some delay in delivery, ranging from two to four weeken as a salisal

I have not signed a contract with the distributor, but am going to try to handle this directly in order to keep and another down the costs. We find that in making a group simultaneously between models are lash bringsthe figure on all nidiff down considerably one for will hotestrick the wholestrick and we are to you. With the exception of Black Mark tracket and and fitty prices are far below those we were obliged to mark at the Associated colors with the exception of the fitty of the west of and rotation to say the Associated colors with the exception of the say to mark at the Associated colors with the exception at the say to the say of the

since I die not see the Ubrictmie eards sent out by Weintroub, I have no beste for commerteen, but if you happen to recail the Christman cards sent out by the Gallery the last to years - the Stuart Davis in 1953 and the Unionise in 1954 - both madest in sire, you may have been as impressed as many of the other recipients. A silksereen job is a newer had for nora original method and from hy exercisence a good very secole cave these, whereas in the color reproductions we have used in the past - while attractive - they are many away with the other Christmas cards received.

Miller will write to you directly for further information and I sould strongly urge you to try the serigraph idea. The locarn buseum recommends the Tipor Press as the top serigraph crocess in America.

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Incidentally, the weathervanes are actually in production at present and we have on hand five completed models. As you previously requested, I am weading you one of each lamedistely, concentrating on these as we can make is deliveries up to twenty on each item. They are limited to fifty in the first edition, but in no instance

EGH: mh

MUSEUM OF FINE ARTS

OFFICE OF THE DIRECTOR

BOSTON 15, MASSACHUSETTS

February 4, 1955

Dear Mrs. Halpert:

I assume you and John Marin are coming to the opening of the Marin Exhibition, and I would like to ask you both to have cocktails and dinner afterwards at the Chilton Club. How about it? Also, would your sister and her husband in Philadelphia care to come on for the opening and join us at dinner?

Mrs. Brewster whom I met at your place, is going to pour tea as well as lend me, for the Boston show only, their lovely Marin, and I thought I would ask them to dine with us too.

Send me a list of any people you would like to have invited to the opening.

With kindest regards,

Sincerely yours,

Henry P. Rossiter Acting Director

Sleury P. Rossiter

Mrs. Edith Gregor Halpert The Downtown Gallery 32 East 51st Street New York 22, N. Y.

HPR: ESH

Mr. Richard Kozlow 18904 Roselawn Detroit, Michigan

Dear Mr. Kozlow:

Thank you for your letter.

In the summer of 1952 this gallery made an organizational change and reduced its list to ten artists whose association with the gallery started before 1930, thus limiting itself entirely to the ten artists listed below. Its only activities with young artists or new names are limited to two annual exhibitions devoted to a specific community - like the "Chicago Exhibition" last year, etc.

Thus I would suggest that you communicate with one of the many new galleries in New York.

Sincerely yours,

EGH: mh

esearchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasopable search whether an artist or surch ser is living, it can be assumed that the information may be published 60 years after the date of sale.

WILLIAM ROCKHILL NELSON GALLERY OF ART

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

14 February 1955

Mrs. Edith Gregor Halpert, Director The Downtown Gallery 32 East 51st Street New York 22, New York

Dear Mrs. Halpert:

I wish I could have had a movie of your various activities the day I was in to see you. It's a good thing you have so much energy.

I would be most appreciative if you could make available the "Arch of Triumph" and the other large recent painting, whose title I neglected to get, for our April exhibition.

If possible too, I should like to request the beautiful drawing, "Table and Chairs" by Shahn for our May exhibition of Contemporary Drawings for Private Collectors.

Last year we sold over \$3,000. worth of drawings to local buyers, and I should think the "Table and Chairs" would be a good bet if you can make it available.

I have had to delay the opening of the April show until the lath. It will run into the first week in May. If you will be able to lend, I will ask Budworth to collect the paintings about April lat and the drawing about May lat. I would appreciate very much having prices also.

It was so pleasant to see you again, and I hope that the next time you won't be so rushed so that we can have a longer session together.

With best regards and much appreciation for your help.

Reson how you would patrick J. Kelleher Curator of European Art prefer to Suvance, too - Thanks.

In one of your "Space moments."

Mr. Frederick S. Wight, Director Art Galleries University of California Los Angeles, California

Dear Mr. Wight:

In looking over the list submitted to us by Budworth for the pick-up of the Marins from the Downtown Gallery, I notice that "Movement - Wind Southwest", 1947, oil, is included.

I wrote to you about two weeks ago that this painting was in the collection of Mrs. E. R. Bahan, 913 Hillcrest, Fort Worth, Texas. If you have not already contacted Mrs. Bahan, please do so, as the picture is at the above address and must be shipped from Texas to Foston.

Sincerely yours,

JMJr:mh

exichers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or chaser is kiving, it can be assumed that the information v be published 60 years after the date of sale.

Mr. Billy Rose Ziegfeld Theatre 6th Avenue and 54 Street New York, New York

Dear Mr. Rose:

As I vaguely recall, you are interested in sculpture.

Several days ago I learned that a very importent Rodin sculpture in the original stone is available for sale, and while I am not in the foreign field I thought I could perform a service for you and for the owner. The photographs are in my possession and may be seen at your convenience.

My best regards.

Sincerely yours,

EGH:mh

researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urobaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HUGO KASTOR

February 21, 1955

Mrs. Edith Halpert The Downtown Gallery 32 E. 51 St. New York 22, N. Y.

Dear Mrs. Halpert:

Thanks very much for your kind letter of February 10th.

It was more than kind for you to go to all the trouble in trying to interest some of the museums in our proposition and I am, of course, really sorry that nothing has come of it so far.

Your being so well known in the art world and apparently have so much influence with "Life Magazine", I thought you might just be the right "professional public relations man", and, as you know, I would be more than anxious to arrange for a proper fee.

So for as a museum is concerned, any time they accept my paintings I would want them at the same time to select some paintings from your Gallery - at my expense.

Why wait until we meet in Connecticut next Spring? I will call you up in the near future and hope to induce you to have lunch with me again.

Best regards in which Mrs. Kastor joins.

Sincerely yours,

HUGO KASTOR 522 Fifth Ave. New York 36, N. Y.

HK: GE

P.S. Our new home address is 1040 Fifth Avenue.

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Mr. Beanley Barous

will there be more then one bundred of any nodel. I abail send you all the exclanatory data short these. If, on the delt nodemasysty to like to been an excibition of the entire group of which photographs are being sent to you under separate cover, we chall be that to arrange tais, but on all but the five or six orders theretain telestarial telestarias and some icley in delivery, renging from two four recessions. The same and a sexel to an all of the five or six orders the four recessions.

Dear Stanland to the child of the child the first stand of the child o

Since I did not see the Christmas cards sent out by Weintraub, I have no basis for comparison, but if you happen to recall the Christmas cards sent out by the Gallery the last two years - the Stuart Davis in 1963 and the O'Keeffe in 1964 - both modest in size, you may have been as impressed as many of the other recipients. A silkscreen job is a newer and far more original method and from my experience a good many people save these, whereas in the color reproductions we have used in the past - while attractive - they are thrown away with the other Christmas cards received.

A

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If there is anything you would like to have me do to follow through, I shall be very glad to do so. It may please you to know that more than ten thousand people have seen "Credo", and by the end of this week there will certainly be an all-time record for a one-man exhibition in a gallery. We are very proud, although all on the verge of collapse.

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6 hristopher Demuth, another niece Measahn Locker, likewise, Mr. Brederick W. Hammod, all receive then from Mr. Locker. To my fenowledge my late husband was the only person in Janeaster, that has during -Charles Demuth's lifetime; and since gurchase any of his I think the sculptor, head is a very good likeness even the again many thanks for the address of the picture moulder. Mrs. Frank J. Ewerts

on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or reheaser is fiving, it can be assumed that the informatic be published 60 years after the date of sale.

researchers are responsible for obtaining written permissic from both artist and purchaser involved. If it cannot be established after a reasonable search whether an urtist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WANG CHI-YUAN



58 WEST 57th STREET . NEW YORK 19, N. Y.

TELEPHONE. COLUMBUS 5-1192

February 18, 1955

Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sir:

your beautiful Gallery, devoted to high purposes of Modern American Art, has not, as far as I know, devoted itself to a showing of Modern Chinese Painting as done in America and by Americans. It is my wish that you will lend your understanding and aid to the projection before the cultural eye of the public of this important phase in modern art.

As you may know, I conduct a School of CHINESE BRUSHWORK Painting; in my classes artists of 15 different national origins are at present applying themselves to this technique! (Enclosed is 1953 Catalogue of the Group Show held at China Institute); and it is no matter of accidental influence that the individual styles of these artists now bears the freedom gleaned from the learning of Chinese Brushwork. There is, indeed, a world of unexplored activity -- activity fresh and vital -- existing at this moment in the age-old traditions of Chinese Painting.

I would like the art-interested public to have the opportunity to see what goes on in this field, as they are afforded ample opportunity to see what goes on in Paris circles and others, for this is happening right here in New York City and it is a step in a direction that was taken years before by all those famous immortals whose work we say 'has the oriental influence'.

I will be most happy to discuss an exhibit, together with a Lecture-Demonstration of Chinese Erushwork Techniques, and hope you will make an opportunity to visit at my studio.

Cordially,

Wang Chi- yuan

WC-Y

Encl. (Chinese Brushwork

Exhibit Frochure: 1953)

Mr. Henry P. Rossiter, Acting Director Museum of Fine Arts Boston 15, Massachusetts

Dear Mr. Rossiter:

Indeed Marin and I are coming to the Marin Exhibition, and are looking forward to the event. We are also very happy to accept your kind invitation. However, you did not indicate the date, although we assume it is Tuesday, March 1, Won't you please confirm this.

I am sure that my sister and brother-in-law would be delighted with your invitation. Won't you write them directly. The name is Dr. and Mrs. Michael Watter, 1924 Rittenhouse Square, Philadelphia, Pennsylvania.

Time Magazine has made a number of color shots at the gallery and I believe were completing the group in Boston, as Mr. Eliot was very eager to have the painting owned by Duncan Phillips, entitled "Spring", 1953. The New York Times magazine section is also considering a large feature article on Marin in time for your opening. I hope this goes through. Mr. Dooley is evidently working on the other publications and there should be a good deal of excitment about the Marin show in Boston.

I look forward to seeing you.

Sincerely yours,

Will : mh

coccurbers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable sourch whether an artist or urchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 12, 1955

Mrs. Bliss Parkinson 215 Bast 72 Street New York, New York

Dear Mrs. Parkinson:

Sometime ago we sent you a book by Ben Shahn entitled "Alphabet of Creation", which you ordered at \$15. There seems to have been some mixup in our shipping department and we are wondering if a \$50. copy of this book was sent instead. You will be able to recognize the limited \$50. edition by the original drawing of a letter on the fly page.

I regret very much this annoyance, but the client for whom this book was intended just informed us of the mix-up. I shall be grateful for your cooperation and shall make the exchange for you.

Sincerely yours,

LA tmh

Mr. Earl E. Harper, Director School of Fine Arts State University of Town Iowa City, Iowa

Dear Mr. Harpert

Actually, the change in plans is a very fortunate one, as it will be so much easier to obtain outstanding paintings for June and July, when no important exhibitions are planned.

When your plans are finally drawn up, you may rely upon me to assemble a top collection of paintings for the occasion.

Sincerely yours,

EGH: mh

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earchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rehaser is living, it can be assumed that the information that the information and that the information are related 60 years after the date of sale.

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ALBRIGHT ART GALLERY

BUFFALO 22, NEW YORK

February 8, 1955

Dear Edith,

I certainly enjoyed seeing the Shahn Exhibition and talking to you again in New York. Mr. Shahn's show is without doubt Shahn has arrived. It was very kind of you to talk with Charlie Cary while he was in New York. He has already expressed his appreciation to me for tale by. His address here in Butter. a summer residence on Sweet Road, East Aurora.

> Again, thank you for everything and hope you will find time to visit us here in Buffalo.

> > With warmest regards to all,

Sincerely yours,

ander Carroll Edward Hogan Curator of Collections

Mrs. Edith Halpert The Downtown Gallery 32 East 51 Street New York 22, New York

CEH:pg

Prior to publishing incommence regarding sease statistical resourchers are responsible for obtaining written permission both artist and purchaser involved. If it remot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WORCESTER ART MUSEUM 55 SALISBURY STREET WORGESTER, MASSACHUSETTS

TELBPHONE 2-4678

February 15, 1955

Mrs. Edith Gregor Halpert, Director The Downtown Callery 32 East Fifty-first Street New York 22, New York

Dear Mrs. Halpert:

I assure you I can thoroughly understand your wish to keep "The World's Greatest Comics" in your possession. I ventured to express our interest in it because I have seldom found our staff so united in their opinion about the desirability of a picture for our collection. It is certainly a very fine example of Shahn's work.

I shall be glad to be kept informed of any paintings by Shahn which are available. I should also be interested to know of any drawings which might be as effective for exhibition as "The Man Picking Wheat." This work is a masterpiece it seems to me.

The works by Shahn fill one of our top floor galleries and I think the whole group is very effective. I am most grateful for all your help.

Sincerely yours,

Curator

I for: Perter McCrey

PROVIDENCE ART CLUB, 11 THOMAS STREET, PROVIDENCE 3, RHODE ISLAND

(letter received February 23 155)

Miss Dorothy Miller Museum of Modern Art 11 West 53rd Street New York 19, N. Y.

Dear Miss Miller:

At our last meeting our Art Committee talked of a possibility of a Niles Spencer Show in our gallery, also to inquire as to how much it would cost us.

The next meeting will be in about two weeks, at that time I would like to have the Spencer Show cost with me, and present it to the art committee for consideration.

The showwill probably be schedule in the spring.

I'm enclosing a rough sketch which shows the wall space and arrangement of our gallery.

Cordially yours,

/s/ Pasquale Masiello

(Chairman Art Committee)

Department of Art

Miss Esther I. Seaver, Director Dayton Art Institute Forest and Riverside Avenues Dayton, Chio

Dear Miss Seaver:

I have just received a letter from Mr. Warring asking if the Sheeler Retrospective Exhibition might be available for showing at the Institute "next cummer when its scheduled tour ends." This is a very interesting suggestion, and I should certainly like to explore it with you.

The final showing of the Sheeler Exhibition closes at the Munson-Williams-Proctor Institute, June 15, as now scheduled. The loans will have run for about nine months by this time. I have found lenders rejuctant to part with their paintings for a year, and, indeed, this is understandable. But a great many lenders are more willing to part with their paintings in the summer when they tend to be away, and I do not think it is too much of an imposition if we asked to stretch the schedule for another six weeks and included one more showing. If we were to do this, it would mean that you could have the Sheeler Exhibition for the month of July.

We circulated the exhibition for a fee of \$400, and with this we gave the participants 100 catalogues outright. This was too low a fee, now that the figures are in; I find by experience that it is more expensive to assemble an exhibition in the East when one is not on the scene and cannot use the facilities of one's own museum. As to catalogues, it happens that we have precisely 100 left; and I was at work on means for their distribution, as I was rather determined to sell out the edition. So we are in a position to set you up.

Finally, the transportation was being prorated among the participants. But that operation was planned to wind up in Utica, and I do feel that it would be only fair if I asked that the show be sent on to New York as that is the point from which the final distribution takes place (at our expense), and Dayton is considerably further away.

I feel that I should be in touch with Edith Halpert before I offer the show positively, as she has been helpful in facilitating a

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Por Carried Ca

February 15, 1956

Mrs. Bernard Schulman 100 Chestnut Road Akron 13, Ohio

Dear Mrs. Schulmen:

Thank you for your letter.

Unfortunately, we have only one painting by Jacob Lawrence available at the present time, and I am sending you a photograph under separate cover.

I am also enclosing a catalogue of the Shahn Exhibition which closed on Saturday. You will find the entire list of artists on the back page. Our next exhibition will be devoted to "Circus Themes" by Yasuo Kuniyoshi and I shall send you announcements of our exhibitions hereafter if you are interested in receiving them.

Sincerely yours,

EGH: mh

\$ 450

essearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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a major operation to get it off; so I guess that it is not a possibility for the show.

When would you plan to do the Stuart Davis exhibition? We plan our exhibition schedule about two years in advance, and it would be a great help if you could give us some approximate date.

With best regards,

Sincerely yours,

Associate Director

LG : FM

CC: Mrs. Edith Halpertv